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March/April 1997

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St. Josaphat's Basilica

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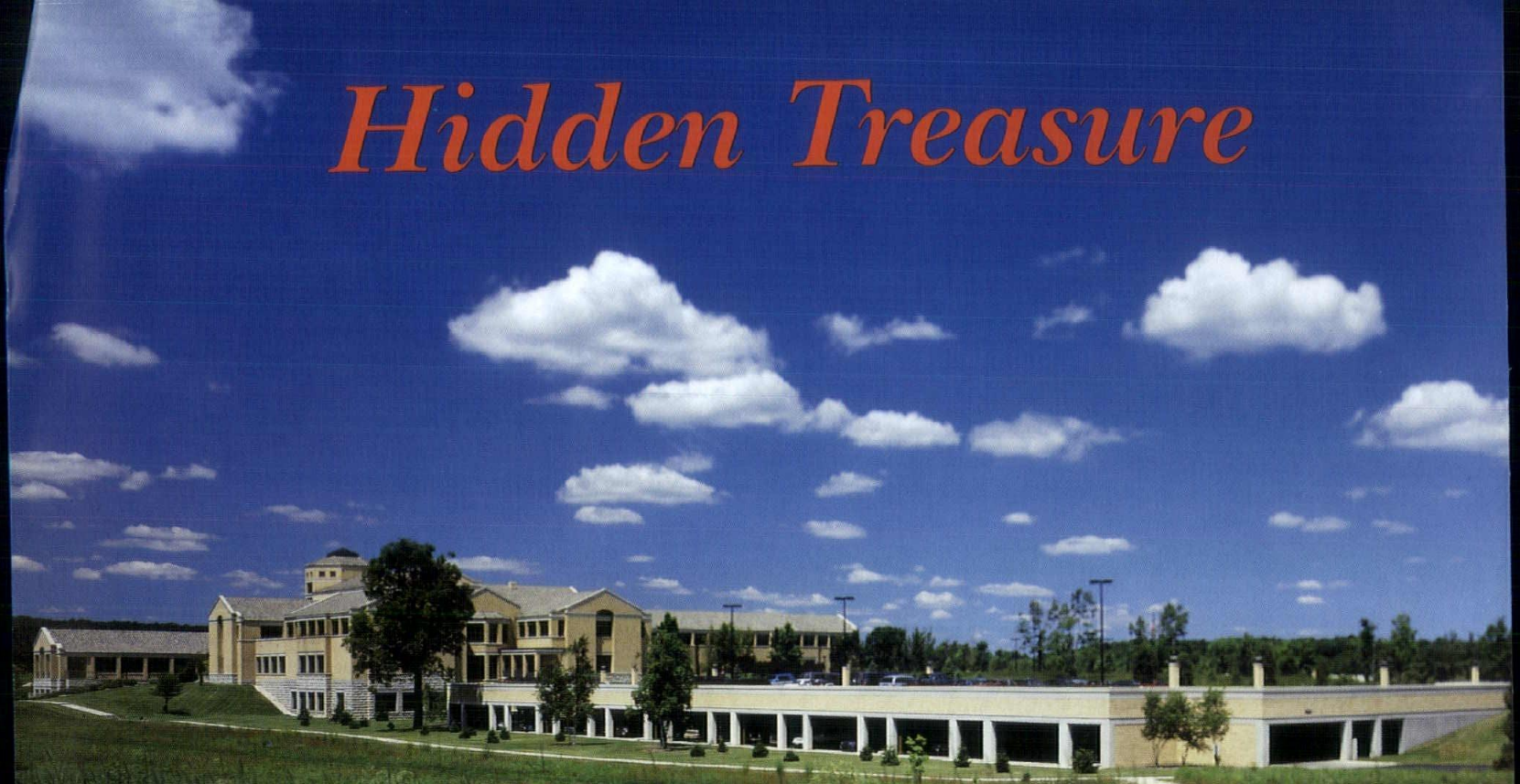

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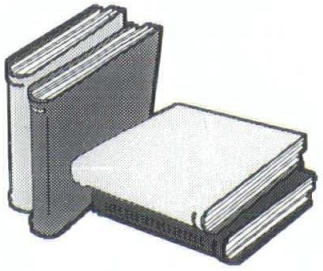

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A Society of The American Institute of Architects
March/April 1997

WISCONSIN *Architect*

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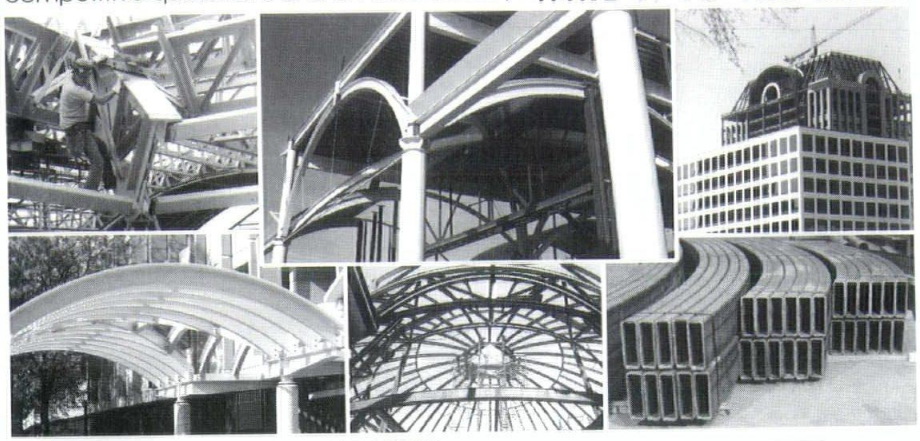

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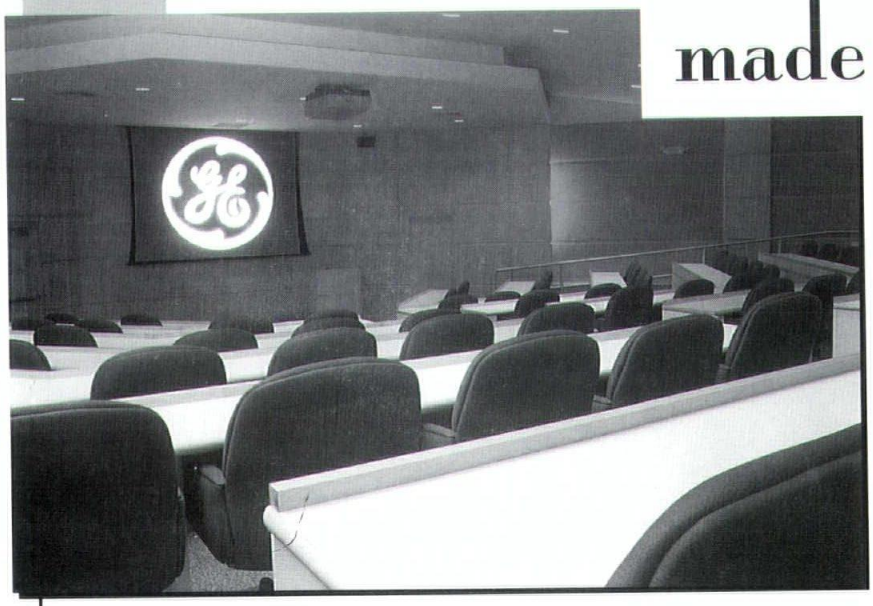

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Spring is a great time of year; the weather changes, the construction season goes into overdrive and *Wisconsin Architect* grows a little due to member feedback.

This issue of *Wisconsin Architect* provides an introduction to the multi-dimensional AIA Wisconsin Convention program for **Parti'97**. Feature articles introduce us to the keynote speakers and to the magnificent St. Josaphat's Basilica project in Milwaukee.

Wisconsin Architect also is introducing a new feature, "On the Boards," designed to showcase projects currently being worked on by AIA Wisconsin members. Its success depends on members like you submitting your projects for publication in upcoming issues.

Celebrate architecture with this information packed issue of *Wisconsin Architect* and join your colleagues and allied professionals at **Parti'97** on May 28 and 29 in Madison.

Peter J. Schuyler, AIA

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The Basilica of Saint Josaphat

The quiet, imposing, almost overpowering grandeur of St. Josaphat Basilica, hardly bespeaks the seemingly insurmountable difficulties which beset the initiator of this vast project, the Rev. William Grutza and architect-contractor, Mr. Erhard Brielmaier.

The monumental task of building this vast structure was born in the mind of Fr. Grutza, the parish's original pastor. Fr. Grutza contacted Brielmaier, a practicing architect specializing in ecclesiastical work, and engaged him to draw up plans for a structure which would meet the present, and even later requirements of the growing Polish Catholic population of the far South Side of Milwaukee.

Brielmaier's plans called for a Latin Cross structure, with a transept and a tall central dome. The church, of brick construction, with terra cotta trim, should seat approximately 2,000 persons. Seating arrangement brought the majority of the parishioners as close to the main altar and pulpit as possible.

While in Chicago on a providential trip, Fr. Grutza learned of the razing of that city's post office and courthouse. During conference with Brielmaier, Fr. Grutza discussed the purchase for $20,000 which included the stone, doors, hardware, ornamental bronze railings and light fixtures. This was $30,000 less than the cost of the new brick and terra cotta specified in the original plans. Plans would also need to be changed to include six granite columns and carved stone capitals for the entrance facade of the new church.

Five hundred railroad flatcars were used to transport the stone ad other fixtures to Milwaukee. Each stone was carefully inspected, measured, sorted and numbered. Materials were stored in a neighboring empty field. Extreme care was taken to waste nothing. Hardly a stone was recut, and even the bronze railings found a place in the galleries.

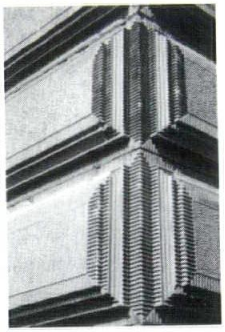
The dome was the fifth largest in the world at the time of construction. The use of recycled materials was a task in itself. But the new materials available for were also greatly different than those utilized today. Steel reinforcements for the foundation was not practiced then. Old railroad ties would have to be used instead. Brielmaier was forced to pioneer in yet another field. The building of St. Josaphat Church was to be the first large scale attempt in iron construction in the United States.

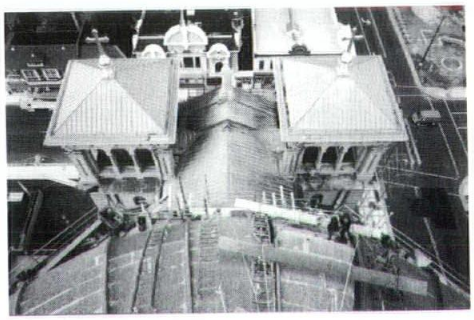
Another challenge was put to Brielmaier - scarcity of money. The parish resources were extremely limited. Brielmaier, architect-builder, had to hire his help from among the poor, unskilled parishioners, so that they, in turn, could help finance the slow progress of the building.

Several years of difficult construction passed, with certain departures and modifications in plans in order to suit the stone and material used.

In 1901, the church was dedicated and took its place as the most imposing of all Polish churches in the United States. In 1929, the church was formally raised to the dignity of a minor Basilica. A distinction in Catholic architecture and prominence for the community.

EDITOR: Featured speakers at the Preservation Breakfast, May 28, will further discuss the Basilica and the extensive exterior and interior renovations recently completed.





St. Josaphat's History

1888 A Community of 317 Families built a modest church and school off 7th Street and Lincoln Avenue. They named it St. Josaphat. On May 1889, St. Josaphat's was destroyed by a raging fire in spite of a valiant effort to save it. Six dedicated months later, a new St. Josaphat's was erected upon the charred site. On November 24, it was dedicated.

1890 St. Josaphat's constructed a high school for boys called St. Josaphat's Polish Normal School on 8th and Lincoln. (Now Baran Hall.)

1896 Architect Erhard Brielmaier, engaged by Father Wilhelm Grutza, St. Josaphat's pastor, unveils design for a grand new church modeled on St. Peter's in Rome. When Grutza learned that the U.S. Post Office and Custom House in Chicago was about to be torn down, due to foundation settling, he bought the entire building for $20,000 (original construction $4 million) and had the materials shipped to Milwaukee by flatcar. Brielmaier incorporated the materials in his design, numbering and cataloging each piece of the materials for proper use. Budget balloons from $150,000 to $300,000.

1901 On July 21, St. Josaphat's was formally dedicated. Four thousand people witnessed the ceremony. Parish left with a debt of $500,000. Windows are clear and interior walls are blank, due to lack of funds. Grutza dies. Parish membership at about 12,000.

1904 Stained glass and Zutokynski's altarpiece murals installed.

1910 For financial reasons, archdiocese turns parish over to the Order of Friars Minor conventual, Buffalo, N.Y. Friar Kudzinski becomes second pastor.

1925 Construction debt retired.

1928 St. Josaphat's was consecrated forty years after its establishment. The interior work including ceiling and wall murals, cherubs and floral designs, was finally completed by Roman artist, Gonippo Raggi for a cost of $125,000.

1929 Pope Pius XI declared St. Josaphat's a basilica, one of only three basilicas in the United States.

1962-65 Homes of 450 parishioners demolished for I-94.

1966 Interior remodeling to reflect Vatican II reforms.

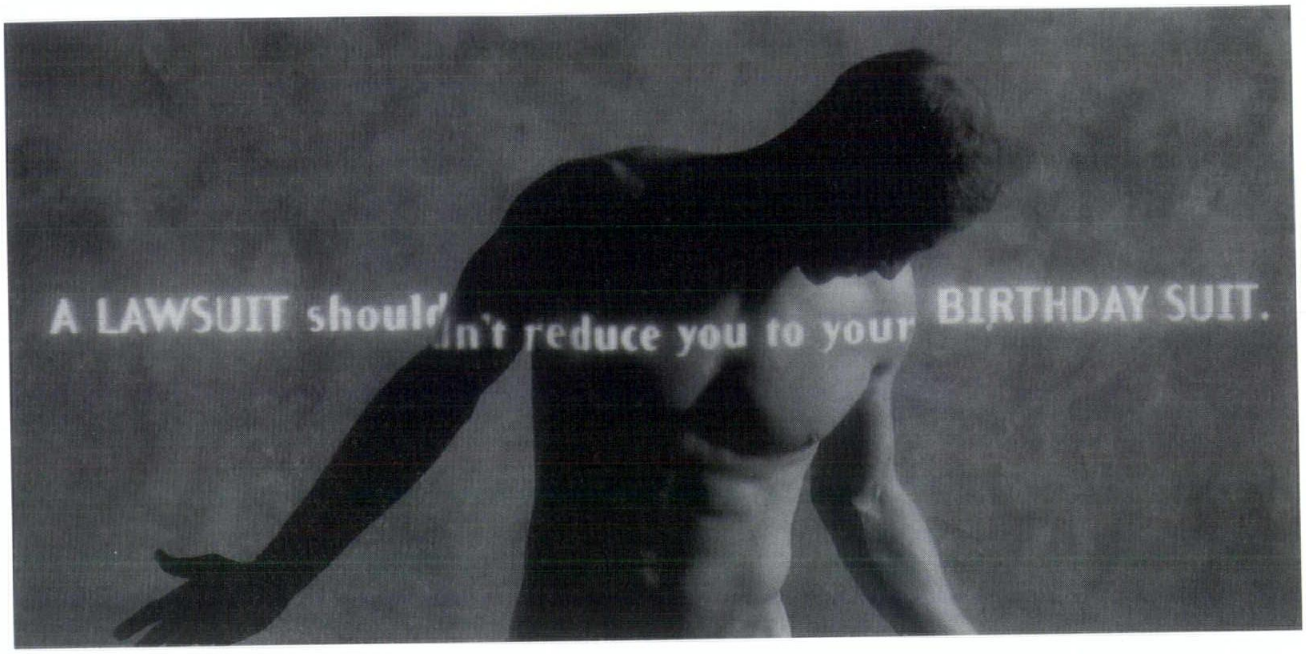
1976 The 75th anniversary of the Basilica's construction was celebrated in conjunction with the American Bicentennial. The Basilica's copper dome and interior work were partially restored after a severe summer storm damaged them.

1988 St. Josaphat's proudly celebrated its 100th year in existence. This grand event was recognized by Pope John Paul II and former President Ronald Reagan.

1989 $2.5 million exterior renovation campaign (completed 1994.

1995 $2.3 million Interior Restoration campaign begins.

1997 Easter Mass celebrates the completion of restoration.



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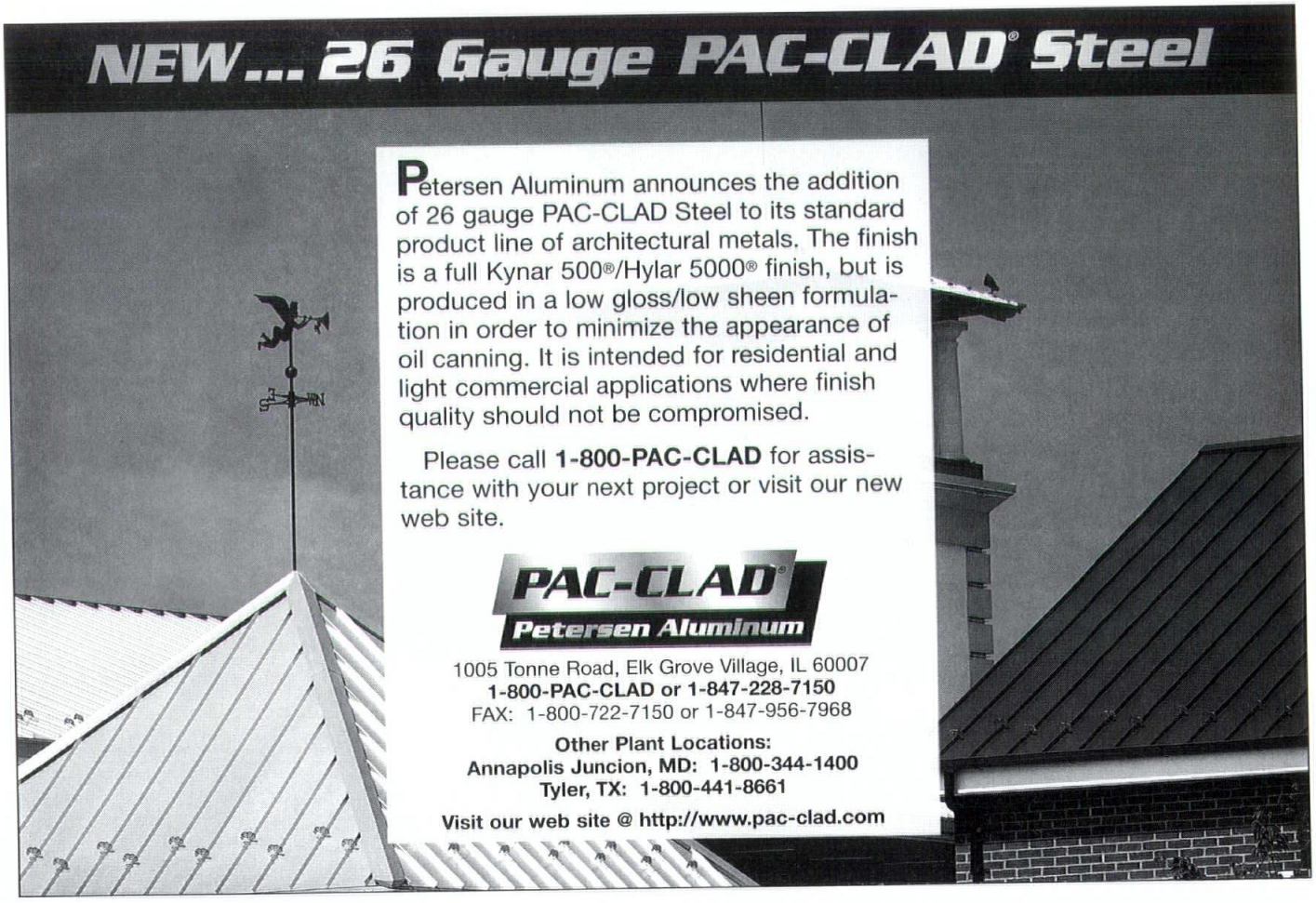
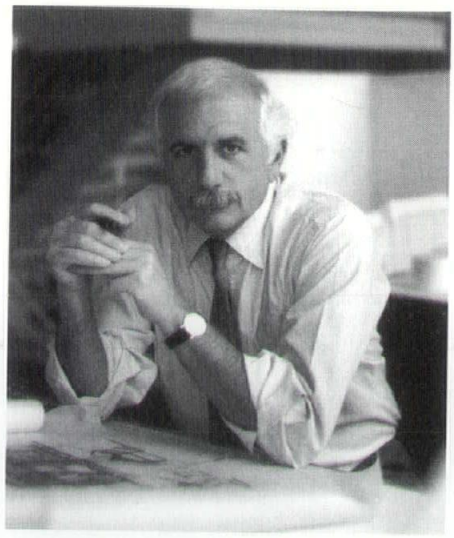
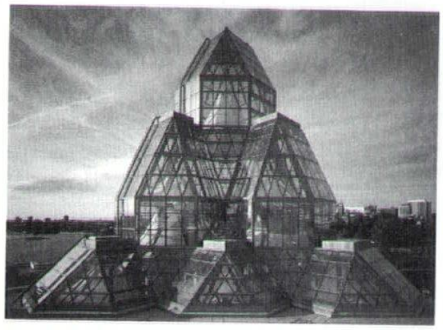


Moshie Safdie's passion for design



Somehow, Canada's favorite architect, designer of practically every major public building up there for the last 10 years, has his office in Somerville. From a converted rattan-chair factory in bad need of a haircut (the brick exterior supports a rank, unweeded garden of English ivy, bittersweet and other,



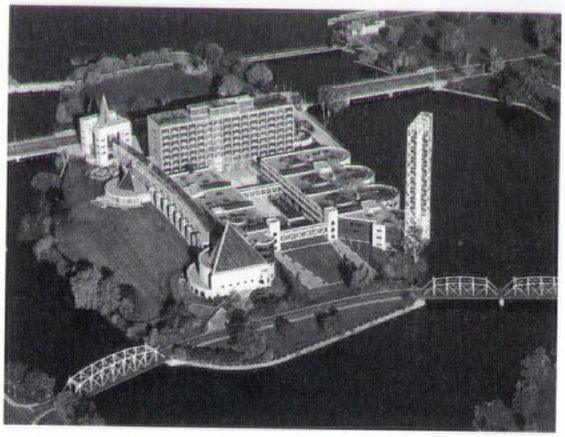
more mysterious, vines) has come the design of Ottawa's City Hall, the Canadian National Gallery, the Quebec Museum of Civilization, the Montreal Museum of Art and the Vancouver Public Library, among other things. And he is Israel's most prominent architect: He has a satellite office in Jerusalem, is planning Modi'in, a new city of 50,000 homes, and the gigantic arrival terminal for Ben Gurion 2000 Airport, and is redeveloping two major areas of Jerusalem.

That would be Moshe Safdie, 58, born in Haifa, educated in Canada, onetime professor of architecture and urban design at Harvard, and one of the last loners running a major architectural company. When you hire Moshe Safdie Associates, you get Moshe Safdie buildings. There are no committee-designed projects in that office.

At last, he's coming into his own as an American architect. "It is odd," he remarked between trips to Los Angeles (a convocation center for Hebrew Union College on the edge of the San Fernando Valley) and Wichita (a new science museum on the Arkansas River). "Since I have been in the United States, I have done almost all the major public buildings in Canada. I am resident now for almost 18 years. I should be more involved here, and in recent years it began to bother me.

"You have to keep things moving. The United States is a very media-centered culture, and architecture here – it is more like fashion. I have neglected publicity, I think."

Unfortunately, publicity hasn't neglected him. He was Mortimer Zuckerman's architect for the never-built Columbus Circle towers in Manhattan. Protests over the scale, and the proposed design, combined with financial realities to quash a very bold plan. It would have been his mark on the big city. "We were taking a terrific beating from critics in New York," he recalled. "We even had a meeting with the editorial board of The New York Times. I think what they wanted was



something postmodern, maybe Art Deco." His building would have been a hard edged modern crystalline skyscraper almost capable, even in an artist's rendering, of drawing you into its gleaming interior. "Mort and I were walking along after the meeting and Mort said, 'Maybe we should redesign to mute the criticism.'

"I said no. You can't anticipate the critics, it won't work. You can't design from market research."

His other best shot at making a major statement in the United States went south with the federal deficit. He was the master planner for the Superconducting Super Collider in Texas and architect for the campus. What would have amounted to a whole new university went down the congressional tube.

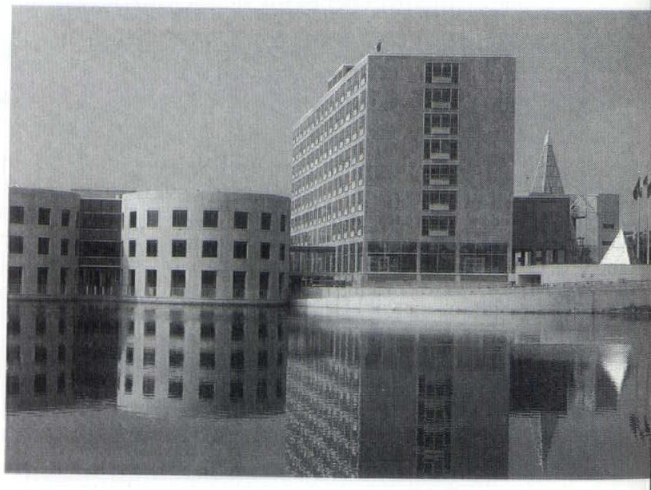
Public approval

Safdie's buildings are always controversial; he will say as much himself. But the public likes them. Vancouverites have been mobbing his new public library. The final choice among three designs was make by a public referendum, and Safdie won. "The argument about that building is among architects," he said, "and who cares what they think?"

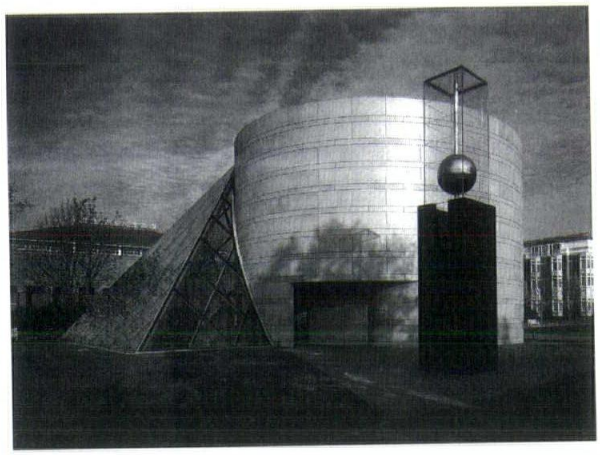
Nearer home, the secretaries and professors in Harvard Business School's Morgan Hall are happier than clams at high tide; Safdie's small, site-fitting Rosovsky Hall for Harvard-Radcliffe Hillel, across Mt. Auburn Street from the Assertive Lampoon Building, is the very model of a modern minor public space.

And if the public knew where it was, his Class of '59 Chapel, hidden behind the Harvard Business School, would be a major tourist attraction for architecture mavens. Even that structure was treated roughly by architecture critics. This paper's Robert Campbell thought the outside was derivative and the inside disastrous, and for some reason he decided the entrance's jasmine-scented interior garden smelled like a zoo." Take a 10-minute walk from Harvard Square some sunny weekday (the chapel is quietly open to the public from 9 to 5 on weekdays), cut through the B-School, walk into the arresting green structure between a tennis court and the faculty parking lot and judge for yourself.

Safdie doesn't win every competition he enters, although one of his senior



associates, Philip Matthews, believes they've been batting about .500 over the last 20 years, which certainly keeps you in the big leagues. Besides projects that don't get built (Columbus Circle towers in New York, a ballet theater in Toronto) and projects you don't get (the Miami Opera House, the prime minister's office in Israel), there are projects you can't stomach.



"This is a tough profession, maybe the toughest," Safdie offered. "This is not a high art like painting or sculpture. Yes, a painter worries about whether it will sell, but still, what an artist paints is entirely his own. In architecture you are so dependent on clients, on craftsmen, on zoning laws, budgets. You have to come to the world as it is, not the world at its best."

But there are limits to compromise, he continued. "You have to stay with your ethical center, and sometimes that means you simply have to walk away. I'll give you an example. We were designing a new town, Cold Spring, outside of Baltimore. We had a school project, and they insisted on a building for team teaching. You know, 150 kids in one huge room with a group of teachers. Well, I had children that age then, and I simply didn't believe in it. I didn't do it. I walked away."

And sometimes you get lucky. His design for the new town of Modi'in, a bedroom community almost equidistant from Jerusalem, Haifa and Tel Aviv, included burying the electrical utilities. No one, he kept arguing, builds a new town with telephone poles. Unfortunately, the government wouldn't agree to the extra millions of dollars for underground utilities, not until a freak snowstorm hit Jerusalem last winter and shut off the lights and telephones for almost a week. "Now, we will bury the wires" Safdie said. "Of course I didn't resign over that, you just try to keep influencing things as it goes along."

In short, the real world of architecture has little to do with the imperious, the egotistical, the authoritarian. Howard Roark the dynamiting architect of Ayn Rand's "The Fountainhead," is a caricature at best.

The secret of his success

Safdie's success - and he is running a 60-person firm, which is about the realistic limit for an office with a single senior designer - may come as much from a style of working with clients as from his unique, unquestionably artistic, designs. He is not afraid, in fact he is eager, to share his earliest thoughts with a client. Confined as he is, for many hour a week, inside an airplane going somewhere, he turns his first-class seat into a mobile office, he pulls out his sketchbook and pen and sketches preliminary plans at 30,000 feet – and enjoys showing them to clients on arrival.

"Some architects like to present finished drawings," he said, with a hint of dismissal in his voice. "I like showing ideas in their most ambiguous stage. Basically, sharing-design ideas with the client works quite well." Matthews, concurring, said that the hardest client is the one who doesn't want to see you again until the building is finished and you hand him the keys.

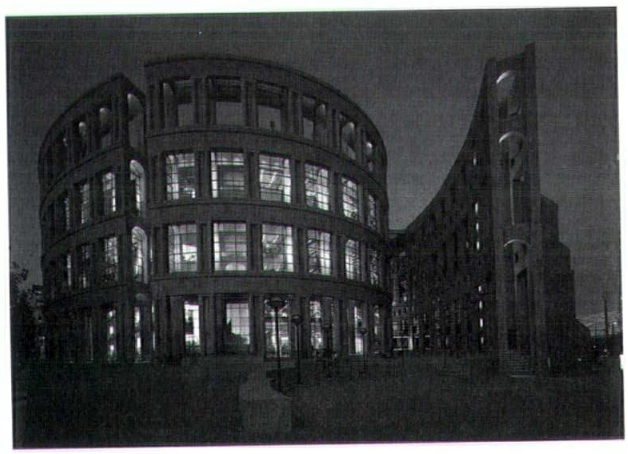
After sketches, Safdie's staff turns to schematic drawings and plan views that carry the idea a little closer to reality. More critical even than drawings, in his office, are the models. At the beginning they may be no more than styrofoam blocks indicating masses and volumes. As the design progresses, the models, always made to exquisitely accurate scale, follow along, becoming increasingly sophisticated, as details become clearer in the design. His final model for the Vancouver Public Library competition was to 1/25 scale and, in that metric universe, accurate down to a fraction of a millimeter. To get such models, and get them continuously through the entire design process, he has his own model-building shop in the basement of the office, with two full-time and several part-time model-makers.

The firm's model department is a good example of the kind of dedication, or enthusiasm, Safdie's staff must have to survive, and thrive. Tony De Pace, his senior model-maker, also builds models on weekends for other architects. "But only buildings I really like," he said. "I love aquariums, for one thing. Right now I'm making the model for one in Tokyo."

Sketches (on cursory examination, the Somerville office seemed to have as many drawing boards as computer terminals) and models are reality-checks, Safdie explained. "It is the only way to catch mistakes. Computer graphics - and we have the best computers - well, they can be totally seductive and totally wrong. We test ourselves with the sketches and the models, and believe me, sometimes when I see the model of my idea I am surprised, not always happily surprised. As for modeling with 3-D graphics - oh, 3-D is even more seductive." He paused for effect, and continued: "You will find the mistakes when you build though. The truth comes out in the building"

Inviting buildings

The joy he takes from his professional life comes out in the buildings, too. His entrances are open, inviting, gathering spaces, and where appropriate his buildings are turned inside out, welcoming the public. The Vancouver Public Library



inverts the usual concept of a library as a refuge from buzzing, blooming real life. The reading rooms are not surrounded by shielding stacks; instead, the book storage is enclosed by endless curves of reading space, which means every visitor gets a room with a view. "My public buildings are an extension of the street," he said. I would trade my practice for nothing," Safdie continued. "There is this wonderful

continued on page 35

The paint behind the paintings

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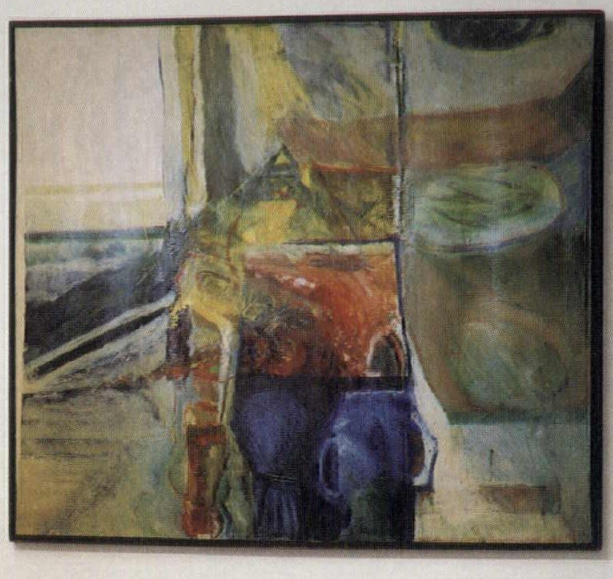

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The Porter Butts Gallery pictured above is one of many that has used Mautz Paint. Others include the Chicago Art Institute and the Elvehjem Art Museum at the University of Wisconsin-Madison.

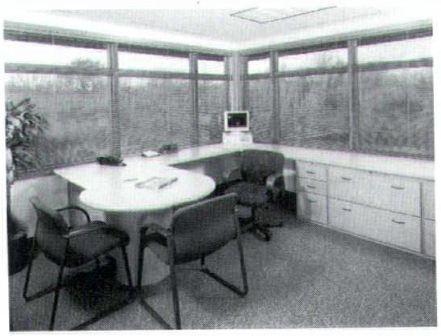
Project	**R & R Insurance Services, Inc.**
Location	**Waukesha, Wisconsin**
Architect	**The Cerreta Group, Ltd., Architects**
General Contractor	**Van Horn Construction**

A six-acre wetland parcel, with a one-acre knoll deemed suitable for building, provided an interesting and challenging site. Adjacent lands to the west and south remain as an environmental conservancy. The client insisted that the design harmonize with the site and that as many trees as possible be saved.

The completed design presents a strong street presence due to careful orientation of the building. At the same time, it maintains a low profile by use of natural materials and earthtone colors. Large roof overhangs control summer sun, while allowing winter sun to help reduce the heating load.

Three lines of insurance are offered by this firm. Three stairways on three sides of the building provide necessary segregation, but allow free flowing communication and efficient circulation. Executive offices are located around the perimeter of the building, utilizing natural light and exterior views.

Photography: Purcell Architectural Photography

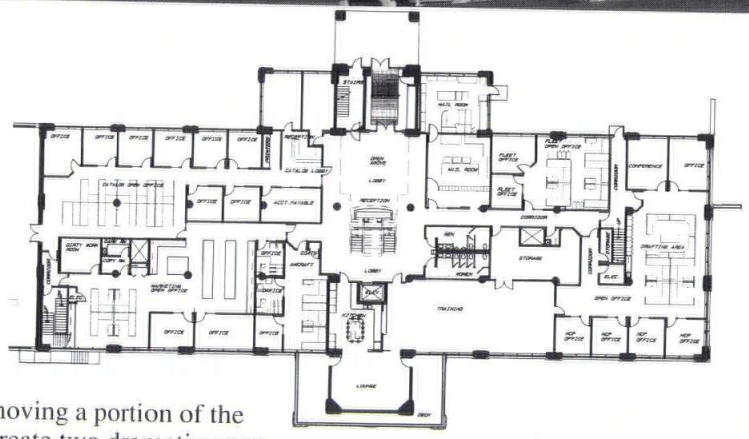


Project	**ABC Supply, Inc. Corporate Offices & Warehouse**
Location	**Beloit, Wiscosnin**
Architect	**Angus-Young Associates, Inc.**
General Contractor	**Corporate Contractors, Inc.**

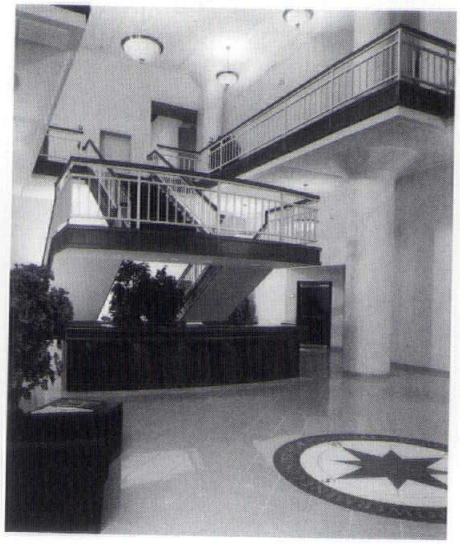
An abandoned deisel locomotive factory from the 1930s has been renovated for American Building Contractors Supply Co., which sells roofing, insulation and siding materials nationwide and believes conserving historic buildings is as important as our natural resources. It has brought new life to a blighted industrial area.

To create a focal point, a vertical tower and two new floors were added. The tower contains an employee lounge and kitchen on first floor, conference room on second, board room on third and an employee fitness center at the top. Upper level windows look out on a river and a park lagoon. At night, the lighted building, for security as well as aesthetic reasons, herolds a new landmark for the city.

The exterior of the building has a white finish set off by dark blue glass and red trim and red roof to continue the all-American image of the company.



Giant columns strong enough to support freight trains inside, proved to be the greatest challenge to designing the interior. They are 30 inches across and set 25 feet apart throughout the building. The owner requested visual spaces to connect the first floor offices with upper level corporate offices. This was accomplished by removing a portion of the second and third seven-inch concrete floors to create two dramatic open spaces. From the lobby there is a two-story space 34 feet high where an elegant reverse stairway is the dominent feature. A more private two-story space connects this level with the executive level on the third floor. A glass elevator connects all levels with a view of the river as it travels up to the fourth floor. Overhead security gates on second floor descend at 6:00 p.m. to allow employees access to the fitness center after hours.

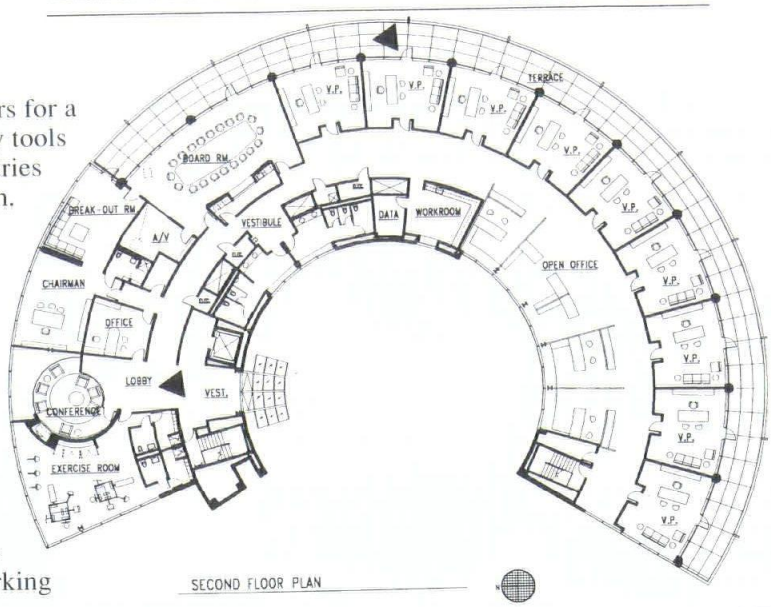


The size and shape of rooms were determined by the columns. In some offices, a portion of a column is visible. In the entrance lobby, they are given a marble-like finish and add sturdy elegance.

Photography: Exterior: Carriage Barn Studio Photograph; Night photo: Jim Walter; Lobby: Mr. Dooley Studio Ltd.

Project	**Snap-on Tools New Headquarters**
Location	**Pleasant Prairie, Wisconsin**
Architect	**Plunkett Raysich Architects**
Design Architect	**Lohan Associates**
General Contractor	**Barton Malow**

The solution for this new headquarters for a company which manufactures quality tools for the automotive and aircraft industries was the result of a design competition. By placing the building in a natural clearing on this eight-acre site, only two oak trees had to be removed.

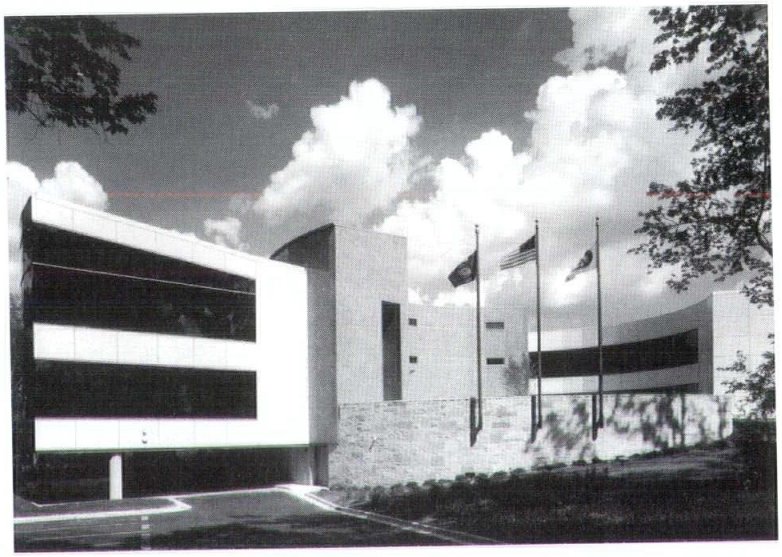


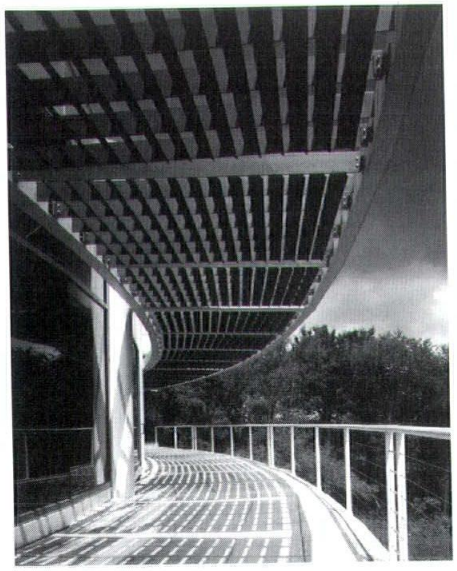
SECOND FLOOR PLAN

The circular plan, perimeter offices and balconies maximize the workers' enjoyment of the natural surroundings in all seasons. A motorized louvered sun shade over the balcony controls glare and improves efficiency. Clerestory employee parking is provided on the lower level of the building; guest parking is in the courtyard.

A natural limestone retaining wall and gray granite building core contrast with the low maintenance glass, aluminum and metal panel building skin. Inside an innovative system of "floating cloud" ceiling panels incorporate lighting and are suspended below the structure, ductwork and sprinklers, thus solving the problem of fitting a rectangular ceiling grid in a round building form.

Photography: Hedrich Blessing Photographers





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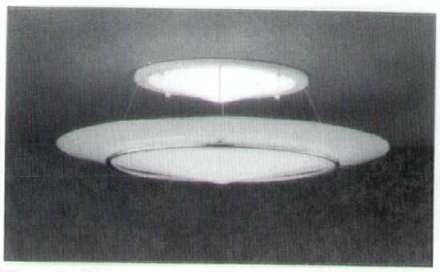

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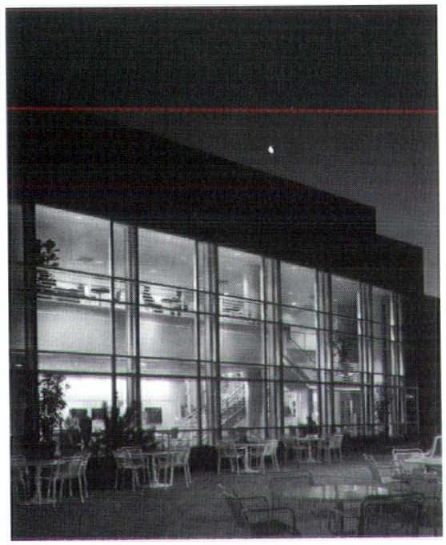
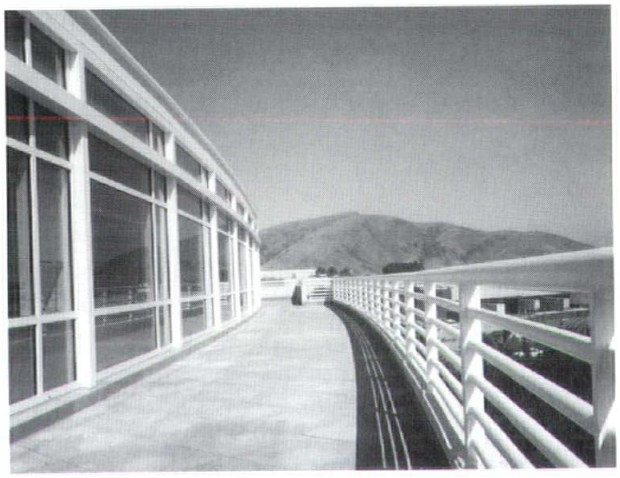
Project	**Genetech Process Sciences Center**
Location	**San Francisco, California**
Architect	**Flad & Associates**
General Contractor	**Rudolph & Stetten, Inc.**

Genetech's new Process Sciences Center occupies a dramatic site on San Francisco Bay with Mount San Bruno as a backdrop to the west. It is designed so each employee has agreeable productive work space and access to the views.

The new center brings together two functions—research and production, thus reducing time between producing a product and getting it to market. Organization centers around a two-story production plant. This production space shares a grand view of the bay with a capuccino bar/lunch area and functions as the "common" area for all users of the building.

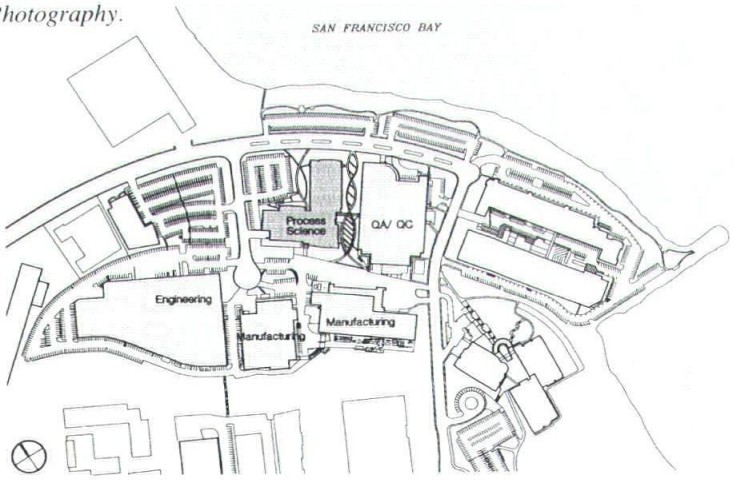
A three-story research laborator "wing" is connected by the main corridor. Labs are located along the perimeter with access to large windows. Glass sliding office doors provide more light to the interior.



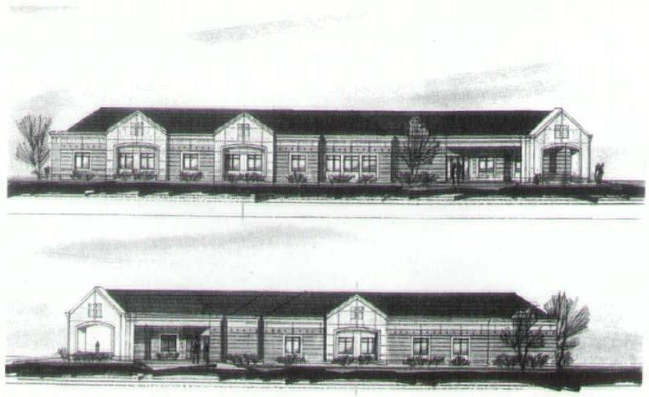


Space formed with existing adjacent buildings and exterior materials help blend urban hardscape with natural dune forms of the coastal landscape. A double-helix pathway on the grounds among planted flower beds recalls the geometry of DNA strands, the focus of Genetech's research.

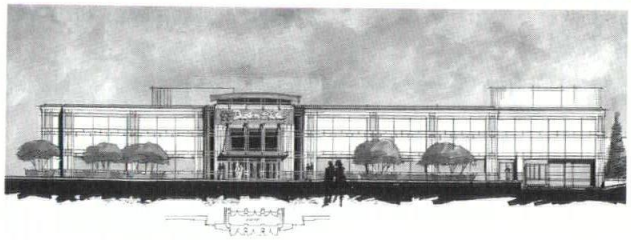
Photography: Hedrich Blessing and InSite Architectural Photography.



Flad and Associates is the architect of record for the University of Wisconsin Biochemistry Building in Madison, Wisconsin. The design supports the highly technical requirements of the research within while creating a physical structure that expresses the drive and achievement of its teaching are research community. Consistent with the campus environment, Flad has created a design uniquely suited to the continued productivity of the Biochemistry Department. 178,000 square feet.



The Glendale Clinic in Brown Deer, Wisconsin, designed by **BHS Architects, Inc.** brings together a wide range of patient services within a single community facility, By clustering skylit patient waiting areas in the center of the facility, access to exam and support facilities is a direct path avoiding the ling marks normally associated with health care facilties. 24,430 Gross square feet.



BHS Architects, Inc. has been selected by Carson Pirie Scott & Co. to provide architectural services for the proposed expansion of the Boston Store at Bay Shore Mall located in Glendale. The project consists of a two-story 30,000 square foot addition and the complete remodeling of the existing 141,000 square foot store. Construction is scheduled for October.

Kahler Slater Architects has been selected to design a new headquarters for the internationally renowned industrial design firm, Brooks Stevens Design. The 11,000 square foot facility will be located on a 4-acre site in Grafton Business Park in Grafton, WI. It will house Brook Stevens' new product development and prototyping operations. The building will integrate design, engineering and prototyping into a single facility, organized to promote productive creativity through cross-functional collaboration. Building design features include: shared, flexible gathering areas to encourage formal and informal staff interaction and critique of work in progress; daylighting into all work areas; and integrated landscape design to promote creativity.

Submit "On the Boards" releases to "On the Boards" c/o *Wisconsin Architect*, 321 S. Hamilton St., Madison, WI 73703-4000. Photos returned on request. Acceptable media: .tif images, b&w or color photos/artwork 8x10" or smaller, text in written form or MS Word for Windows. These anouncements reserved for AIA Wisconsin member owned architectural firms only.

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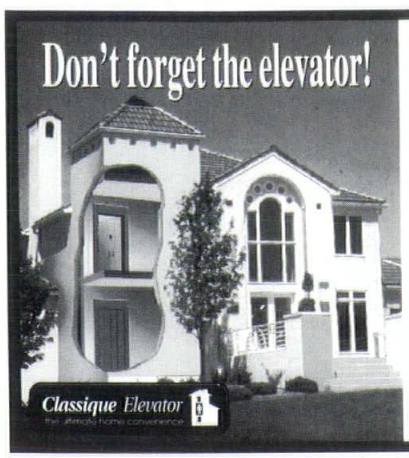

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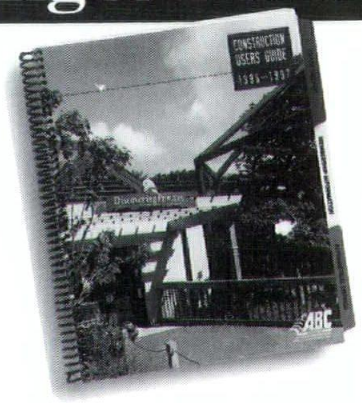

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Rebuild Wisconsin Selects Community Projects

The Wisconsin Energy Bureau, working with the Wisconsin Energy Conservation Corporation, has selected the first two communities for its Rebuild Wisconsin Community based conservation program. Rebuild Wisconsin is the Wisconsin version of the Environmental Protection Agency's (EPA) nationwide program, Rebuild America.

The goal of Rebuild Wisconsin is to demonstrate that total community involvement can be an effective way to improve energy efficiency throughout a community, bettering the quality of life and promoting local economic development.

After a statewide solicitation for the first cycle of the Rebuild Wisconsin Program, two communities have been selected for participation and a third community is expected to be identified soon. The two participating communities are Hales Corners, a largely residential community in the southwest area of Milwaukee County and the Kaukauna/Little Chute/Combined Locks area north of Lake Winnebago in northern Outagamie County.

Rebuild Wisconsin will have a special emphasis on multifamily rental property, historically a difficult sector to impact. Rental property owners often do not pay the utility bill and probably purchased the least expensive appliance when the property was furnished. The renter pays the higher utility bill but cannot purchase a more efficient furnace, boiler, water heater or refrigerator because they come with the property.

Two other features distinguish the Rebuild Wisconsin program. First is local government leadership in demonstrating the importance of energy efficiency to the community. Second is the concept of total community involvement. An advisory group, made up of community members, helps design the program most appropriate for the community.

The Rebuild Wisconsin program relies on a partnership between the community and the local utilities. In Hales Corners, the utility partner is Wisconsin Electric Power, which provides both the electric and natural gas supply. In Kaukauna, Little Chute and Combined Locks, the Kaukauna municipal utility provides electricity and Wisconsin Gas Co. is the natural gas supplier.

For more information about the Rebuild Wisconsin program, contact Norman Bair or Jim Mapp at the Wisconsin Energy Bureau, P.O. Box 7868, Madison, WI 53707; ph. (608) 266-8020; fax (608) 267-6931.

Managing the Risks of Design/Build

Design/build continues to grow as a preferred mode of project delivery. It has been said that by the year 2000, more than 50% of non-residential projects will be constructed via design/build. Many project owners find the "single point responsibility" feature of design/ build appealing—one entity is responsible for both the design and construction of the project. These owners often believe that the responsibility of a single entity will facilitate both cost and constructability benefits; in other words, there will be no one other than the single entity to hold accountable if the project begins to go awry. These clients and others may also believe that design/ build allows for greater focus in solving problems as they arise during construction.

While the above benefits have proven true on many projects, design professionals who are considering undertaking a new design/build project should first consider the special risk and practice management issues that are inherent. For example, there are a number of ways in which design/build teams and relationships can be structured:

- A/E as prime,
- A/E as consultant, and
- A/E as joint venturer.

These are the most common choices, but each represents different risks and opportunities for reward. Regardless of how the project team is structured, the design professional should take care in clearly establishing and defining the relationships and responsibilities of the parties, including the allocation of the risks.

A second issue involves adequately meeting the insurance and bonding requirements, which differ from those required for providing projects via the traditional design/bid/build mode of delivery. Certain professional liability policies may provide coverage for policyholders involved in design/build as part of the basic practice policy and without any special endorsements.

A third "category" of issues entails the business concerns—for example, meeting licensing and regulatory requirements, identifying the terms and obligations for payments, etc. The licensing and regulatory requirements differ considerably from state to state. The Design-Build Institute of America recently completed a state-by-state survey to try to identify some of these. The survey found that some states still expressly prohibit the use of design/build, but most allow it, at least on a project-by-project basis.

We'll first explore in more detail the different roles of the A/E in design/ build. Later, we will look at how the different roles can affect the practice management, insurance, and business considerations.

Identifying the Role of the Design Professional

There are three basic roles undertaken by a design professional in a design/ build project:

A/E as Prime

In this role, the A/E is solely responsible to the project owner for both design and construction. The A/E may have an internal construction division, a contractor subsidiary, or may subcontract with a construction contractor. In some scenarios, the prime A/E provides directly only coordination or preliminary design services and all other responsibilities are subcontracted to other parties. Regardless of the details, the prime A/E retains the complete responsibility to its client for the design and construction of the project.

A/E as Consultant

This scenario is many times the simplest for the A/E to manage because it is often most similar to the traditional design/bid/build relationship. In this situation, the A/E serves as a subcontractor to the prime whether that prime is a contractor, developer, construction manager, or any other party permitted by law to hold the prime contract. The A/E is retained to provide design and usually very limited construction administration services.

The main difference between this mode of project delivery and design/ bid/build is that A/Es may feel that independence and objectivity are compromised. Rather than directly communicating with the project owner, A/Es now communicate their judgments to the prime design/builder, who can influence and ultimately control design decisions. The protection to A/Es in this scenario however, is that the prime still has responsibility to the owner for the sufficiency of the plans and specifications. Of course, A/Es retain the responsibility to the client to render services in a non-negligent manner.

A/E as Joint Venturer

Under this arrangement, the A/E establishes a relationship or entity—usually either a joint venture or a limited liability company—with a contractor, under which they will be jointly responsible for the design and construction of the project. Using this mechanism, the A/E provides design services and the contractor constructs the project. To the client, however, each party is fully responsible for the acts of the other.

How the Role Determines the Risks

The design professional's role in design/build significantly influences its potential liability exposure as well as its insurability and business risks. A brief discussion of the risks under each of the above defined roles follows.

A/E as Prime

Although the design professional may subcontract for the construction portion of the project, the design professional remains legally responsible to its client for both design and

SPEC-DATA®

This Spec-Data sheet conforms to editorial style prescribed by The Construction Specifications Institute. The manufacturer is responsible for technical accuracy.

1. PRODUCT NAME

TOTAL DOOR®

2. MANUFACTURER

OPENINGS®
40 West Howard Street
Pontiac, MI 48342
Phone: (810) 335-7380
FAX: (810) 335-6868

3. PRODUCT DESCRIPTION

TOTAL DOOR® is an architectural grade fire door system. It includes prefinished door panels, factory installed door hardware, field installation and frames.

- Continuous locking channel has an I-beam shape that securely locks the door for its full height. It cocks at an angle when opened and snaps shut over the full-length latch stop when closed. It provides exceptional security on single doors and *eliminates* vertical rods, floor hardware, coordinators, astragais and flush bolts on pair and double egress fire doors.
- Continuous semi-concealed hinge retrofits easily to any existing frame or to virtually any flat surface. 3 hour pairs can be installed in standard rabbetted or cased frames. Completely eliminates the need for triple step frames for double egress. A TOTAL DOOR® double egress pair can even be retrofit into a standard pair frame. No projecting hinge knuckles. Dual pivot points allow the door to open a full 180 degrees and give greater clear width.
- Locking channel and hinge *require no templating* and uniformly distribute loads to the door and frame, increasing the strength, durability and abuse resistance of the door and frame.
- Narrow projection panic exit device allows a 32" clear width in a 36" opening.
- High pressure laminate, wood and metal door faces are available in *all* labels including 3 hours, even for pair and double egress fire doors.
- Minimal hardware and clean appearance enhance design flexibility.
- Quiet operation for auditoriums and meeting rooms.
- Abuse resistance and low maintenance stand up to heavy use in schools, sports facilities, health care institutions and industrial settings.
- Meets all fire-ratings including 3 hour and temperature rise.
- ADA compliant.
- Warnock Hersey and UL certified.

Basic Use: TOTAL DOOR® is well suited to applications that are complicated by code, access and abuse requirements including:

- fire-rated pairs and double egress
- panic exit doors
- pocketed doors
- cross corridor fire doors
- elevator lobby doors
- elevator shaft smoke protection
- high traffic and abuse doors
- psychiatric doors

180° pocketed rosewood fire doors, flush operating push plate with insert to match.

How TOTAL DOOR® works

The ten-point SPEC-DATA® format has been reproduced from publications copyrighted by CSI, 1964, 1965, 1966, 1967, and used by permission of The Construction Specifications Institute, Alexandria, VA 22314.

This unit has been updated to indicate references to both *MasterFormat™* 1995 Edition and MASTERFORMAT® 1988 Edition. The references to the numbers and titles in *MasterFormat* 1995 Edition are indicated above the references to the numbers and titles in MASTERFORMAT 1988 Edition.

95: 08100
88: 08250

- electrically operated doors
- all retrofit applications
- 8'4 3/8" wide pairs for 8'0 clear corridor width.

Limitations: All aspects of fire doors must comply with procedures of Warnock Hersey and with requirements of the local authority having jurisdiction.

Composition and Materials:

- Door bodies are 1 3/4" thick stressed skin structures without point loading.
- Skins of 20, 18 or 16 gage electro-galvanized bonderized stretcher leveled steel are continuously bonded to the door core and top and bottom rails; they are bonded and welded to latch and hinge stiles.
- Latch and hinge stiles are 16 gage electro-galvanized bonderized steel.
- 5 1/2" top and bottom rails provide reinforcement for closers and holders and eliminate the need for through-bolting.
- Door cores are polystyrene or 250 degree temperature rise cores.
- Locking channel is 18 gage electro-galvanized bonderized steel. It provides exceptional security on single doors and eliminates the need for vertical rods and other hardware on labeled pairs of doors.
- Continuous semi-concealed hinge is 14 gage electrogalvanized bonderized steel with no projecting hinge knuckles.
- Continuous locking channel and hinge are strong enough that they are used without modification on VLR blast resistant doors. They are available in any color catalyzed polyurethane finish.

Door Finishes. Available finishes include:

- prime painted
- 2-part catalyzed polyurethane any color
- high pressure laminates
- wood veneers
- aluminum
- stainless steel
- brass
- FRP

All finishes including wood and HPL are available in all labels including 3 hour ratings except FRP. Temperature rise doors are available in painted and metal finishes only. For additional options contact factory.

Exit Devices, Locks and Trim: Factory installed TOTAL DOOR® exit devices and locks come with a lifetime limited warranty. Door trim combinations include:

- panic exit device only
- panic exit x lever
- panic exit x operating pull
- lever x lever
- operating push x operating pull

Exit Devices: TOTAL DOOR® exit devices are an integral part of the TOTAL DOOR® assembly and are factory installed, requiring zero field labor. Advantages include:

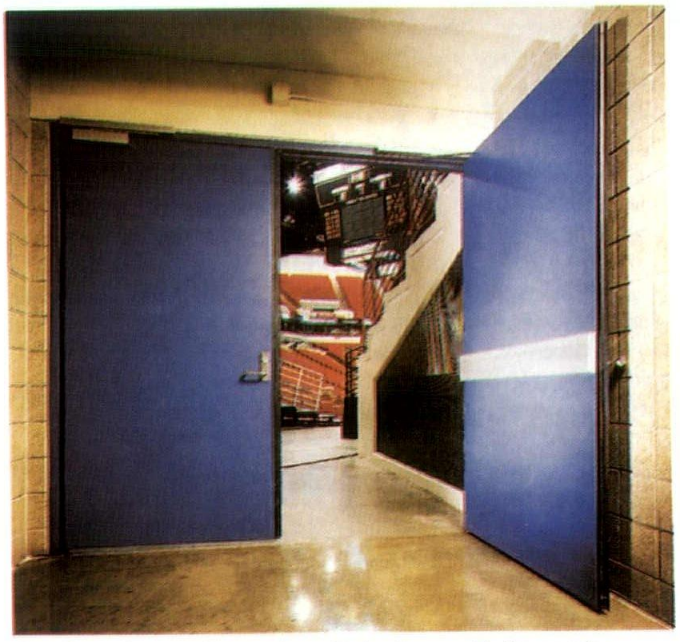
- *lifetime limited warranty*
- no lubrication required
- fire-ratings to 3 hours
- ADA compliance
- all locking functions including electric
- cylinder and/or remote dogging
- narrow projection (1 5/16")
- cycle tested by WHI to over one million cycles (10x industry standard)
- finishes available in dark bronze or satin anodized with inserts in virtually any finish.

Lever Locks and Trim: TOTAL DOOR® lever locks are factory installed. Advantages include:

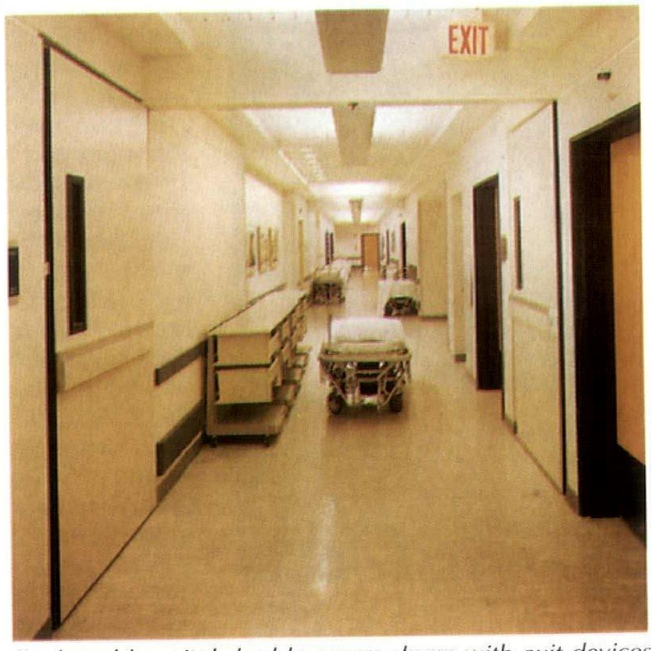
- *lifetime limited warranty*
- fire-ratings to 3 hours
- ADA compliance
- all locking functions including exit devices and electric functions
- works with any standard cam mortise cylinder
- compatible with levers of many manufacturers
- trim is available in most standard hardware finishes.

Push-Pull Locks and Trim: TOTAL DOOR® Push-Pull locks and trim are factory installed and require zero field labor. They offer simplicity in design and resistance to abuse and forced entry. Ideal where the design demands functional trim that complements or blends with surroundings, or where the doors and hardware will be exposed to constant wear and tear-schools for example. Advantages include:

- *lifetime limited warranty*
- fire-ratings through 1 1/2 hours
- ADA compliance



Stadium door pair, panic exit devices with lever trim.



Pocketed hospital double egress doors with exit devices, hpl door faces and exit device inserts to match.

Sports facility doors with GG lites and Pull trim.

Museum doors, hpl door faces.

- all locking functions including panic
- works with standard mortise cylinder with Adams Rite cam
- no exterior fasteners,- trim cannot loosen or fall off
- lifetime limited warranty
- trim is available in dark bronze or clear anodized and mirror finishes. Inserts are available in virtually any finish.

Options: Factory installed options available with the TOTAL DOOR® include:

- gasketing and sweeps
- sound package for quiet operation
- lite kits and louvers in standard and custom configurations
- glazing: wire glass (to 1½ hrs), ceramic (to 3 hrs), laminated safety, tempered safety
- kick plates, mop plates, armor plates and hospital edge guards: no height limitation for fire doors
- closers: LCN is standard-, surface mounted, concealed or wall mounted for pocketed applications
- fire-rated psychiatric hinge (allows for quick removal of a door from the push side should the door become blocked from the pull side)

Additional Door Models:

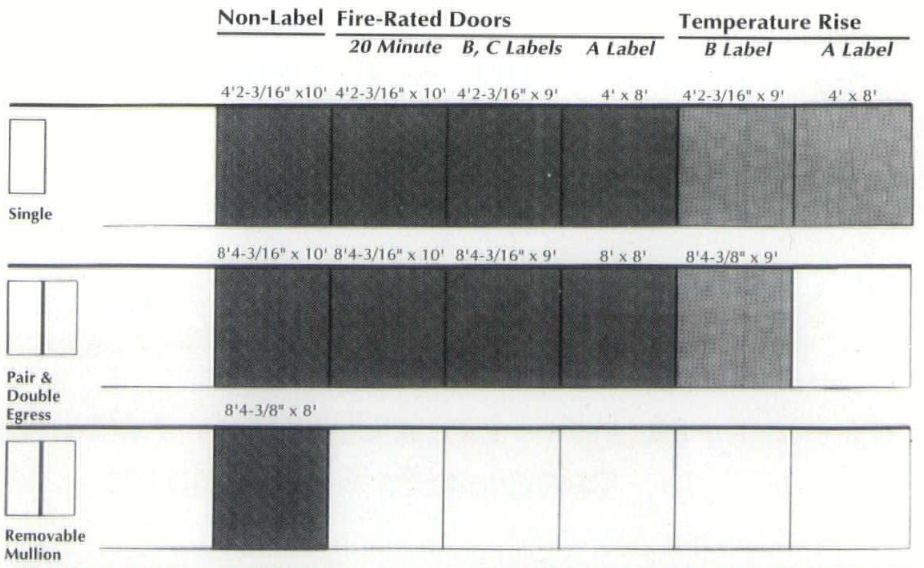
- fire-rated electrically operated doors
- lead lined fire-rated doors for radiation application
- fire-rated VLR blast doors
- double dutch doors

4. TECHNICAL DATA

Fire Ratings: TOTAL DOOR® is manufactured according to Warnock Hersey's specifications and follow-up service and carries their labels for 20 minute, 45 minute, 1½ hour, 3 hour and temperature rise ratings. Warnock Hersey testing for fire door assemblies is in compliance with UL 10B and NFPA 252.

Physical Endurance: Warnock Hersey has cycle tested the full-sized fire-rated TOTAL DOOR® system including door body, hinge, frame, locking mechanism and panic exit device to over one million cycles without failure. The complete door system has been cycle tested by the manufacturer to ten

Fire Ratings, Finishes and Maximum Sizes



Available in all finishes including:
- prime painted
- 2-part polyurethane any color
- wood
- high pressure laminate
- metals (stainless steel, aluminum, brass, etc.)

* FRP available non-label only

Available in all finishes including:
- prime painted
- 2-part polyurethane any color
- metals (stainless steel, aluminum, brass, etc.)

A Label: 3 hours
B Label: 1-1/2 hours
C Label: 3/4 hours

million times without failure. Exceeds all ANSI, DHI, SDI, NWWDA, and NFPA standards for doors, hardware and panic exit devices.

Insulation Properties: R = 4.76, U = .21

Acoustical Properties: Fully operational TOTAL DOOR®s provide ratings as follows-

- polystyrene core = 33 STC
- acoustic core = 35 STC

5. INSTALLATION

TOTAL DOOR® will retrofit to any type of frame or to virtually any flat surface. Installation is provided by OPENINGS® factory authorized distributors.

6. AVAILABILITY AND COST

OPENINGS® manufactures TOTAL DOOR® in Pontiac, MI. TOTAL DOOR® is sold, serviced and installed through a national network of authorized distributors. The TOTAL DOOR® distributor has single, undivided responsibility for the entire opening. Standard delivery is 6 to 8 weeks; quick ship delivery is 10 working days. In place cost is competitive with other high quality fire-rated doors and hardware.

7. WARRANTY

The standard TOTAL DOOR® limited warranty guarantees the material and workmanship of the door system and its components for a period of two years from the date of installation. *Locks and panic exit devices carry a lifetime limited warranty.* Written warranties are available upon request.

8. MAINTENANCE

- no lubrication required
- extremely low maintenance

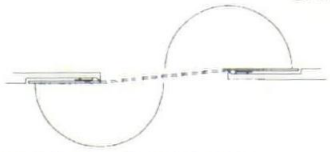
9. TECHNICAL SERVICES

OPENINGS® and its distributors offer single source responsibility for doors, hardware, installation and service. Distributors provide assistance with shop drawings, construction details and specifications. Distributors are factory-trained to service and install TOTAL DOOR® systems. Please call for further information.

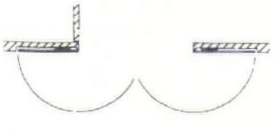
10. FILING SYSTEMS

- CSI's SPEC-SEARCH™
- IHS' SPEC-DATA® II
- Additional product information available upon request.

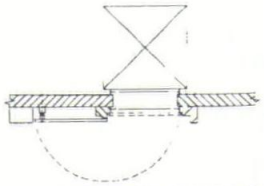
SAMPLE APPLICATIONS



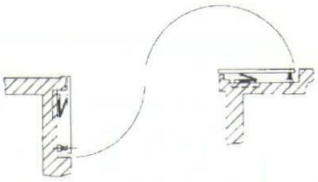
180° POCKETED DOUBLE EGRESS PAIR



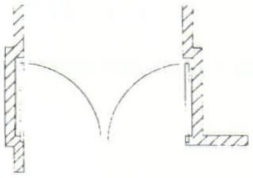
180° POCKETED PAIR



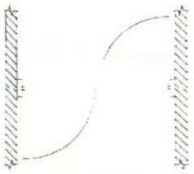
180° POCKETED ELEVATOR SHAFT PROTECTION



90° & 180° POCKETED DOUBLE EGRESS PAIR



90° POCKETED PAIR



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construction. Therefore, the design professional retains its liability under the professional standard of care (or negligence standard), but also becomes responsible for:

- the warranties, guarantees and indemnification obligations of the contractor,
- any applicable strict liability, and
- any federal or state environmental or safety regulations.

Under design/bid/build, these risks are generally not assumed by the A/E. Therefore, they should be specifically addressed in a design/build project. Furthermore, the A/E should feel comfortable in managing these risks in the construction process itself. For instance, the time and cost associated with concealed subsurface conditions is a risk often encountered by construction contractors but generally not of major concern to the design professional.

The increased liability associated with this role may not be insurable. For example, statutory fines and penalties, subcontractor defaults, liquidated damages and additional performance costs due to unanticipated conditions are business risks that are generally not covered by liability insurance. In addition, the A/E may alone need to possess the financial strength to procure the necessary performance and payment bonds.

Finally, the A/E must understand and comply with state laws regarding design/build. Before entering into the design/build arrangement, the parties should investigate the applicable regulations and structure the contracts accordingly.

A/E as Consultant

The most prevalent role assumed by A/Es in design/build is that of consultant to a contractor, perhaps because this is most similar to the traditional level of involvement that a design professional undertakes in a project. This role does not represent a significant increase in professional liability or other risks to the design professional. However, this role also gives the A/E very little control and/or opportunity for profit. Many of the construction phase services traditionally performed by the A/E are eliminated from the design professional's scope of services in design/build because they are performed by the prime or the owner itself. Reviewing applications for payment, for example, is now done by the owner or its agent because the A/E is now in direct contract with the contractor and, therefore, not in a position to independently assess the applications.

A/E as Joint Venturer

In this role, the A/E faces many of the same risks as when it acts as prime because both the A/E and its joint venture partner are jointly and severally liable to the owner for the risks of both design and construction. Therefore, two things become particularly important:

- choosing a qualified co-venturer, and
- structuring the arrangement in such a way that each co-venturer's liability is limited with respect to the acts of the other.

This is why limited liability companies are becoming so popular in design/build. Limited liability companies generally limit risks to the assets of the company itself and of the responsible party in the company.

Another recommendation when undertaking this type of arrangement is to allocate risks to members of the design/build team most capable of insuring against them. For example, it may be appropriate to allocate the bonding risks and requirements as well as the requirement to obtain appropriate general liability and contractual liability protections to the contractor member of the team.

Some Other Issues

One issue that has caused some firms to be reluctant to explore design/build opportunities has been the somewhat daunting task of drafting appropriate contract language. This concern has been allayed over the past year by the introduction of new "standard" documents by both the Engineers Joint Contract Documents Committee (EJCDC) and The American Institute of Architects.

The American Institute of Architects recently revised its series of design/build documents. The three-document set now includes sequential agreements that separate the preliminary design from the final design and construction. (These documents are available from AIA Wisconsin by calling 1-800-ARCHITECT.)

Another issue that concerns some firms about design/ build is their insurability. For example, the CNA/Schinnerer professional liability program covers the professional responsibilities of firms engaged in design/build. The policy provides the broadest form of coverage to design firms providing construction administration services when the policyholder is the prime design/ build entity. Furthermore, there is coverage when the design professional acts as consultant to a contractor. The policy also covers the legal liability for wrongful acts of firms engaged in joint ventures with contractors or other non-professionals.

Finally, firms that are already active in design/build often cite two benefits. The first is that this mode of project delivery provides A/Es with the opportunity to pursue what attracted some of them to the design professions in the first place—the excitement of "building" a project from the ground up. The second, perhaps more elusive benefit, is that some proponents of A/E-led design/build claim that their design/build projects have been far more lucrative than projects provided via the traditional mode.

EDITOR: This article provided by Cobb Strecker Dunphy & Zimmermann, Inc. *Copyright 1997 Victor 0. Schinnerer & Company, Inc. All rights reserved.* *Parti'97 will feature a panel discussion on selecting the right project delivery approach on Thursday, May 29.*

Annual Meetings

The Annual Meetings of AIA Wisconsin and the Wisconsin Architects Foundation will begin at 7:45 a.m. on Wednesday, May 28, at the Holiday Inn Madison West. They are being held in conjunction with the 1997 AIA Wisconsin Convention & Expo, Parti'97.

The annual Preservation Breakfast will immediately follow the Annual Meetings and will feature a special presentation on St. Josaphat's Basilica in Milwaukee. This year's Preservation Breakfast is made possible by the St. Josaphat Basilica Foundation and the underwriting support received from Giles Engineering Associates, Inc., Waukesha.

AIA Grassroots

In February, representatives of AIA Wisconsin and its four local Chapters participated in the AIA's Grassroots leadership conference in Washington, DC. The four-day conference focused on government affairs, leadership skills, community involvement and Institute programs and resources.

AIA Wisconsin representatives meet with Senator Herb Kohl.

As part of the program, Wisconsin AIA delegates visited the Capitol Hill offices of Senators Kohl and Feingold and Representatives Klug, Kind and Barrett. Legislative issues discussed included commercial revitalization tax credit legislation, reauthorization of the transportation enhancement program, an initiative to help local school districts upgrade their facilities and clarification of ADA guidelines and requirements.

AIA Wisconsin leaders attending Grassroots '97 included: Jim Gersich, AIA, Fitchburg; John Horky, AIA, Milwaukee; Nevine Latif Noujaim, AIA, Wauwatosa; Scott Kindness, AIA, Milwaukee; Greg Karn, AIA, Verona; Tom Hirsch, AIA, Madison; Philip Schmidt, AIA, Neenah; Rick Johnson, AIA, Stevens Point; Pat Brockman, AIA, La Crosse; and Brian Larson, AIA, Eau Claire.

WAF

Thanks to the contributions received from AIA members and allied design and construction industry professionals, the Board of Directors of the Wisconsin Architects Foundation has been able to award over $13,600 in scholarships and grants so far in fiscal 1996-97 to support architectural education and public awareness.

WAF scholarships include a total of $8,635 for architecture students at the UWM School of Architecture & Urban Planning and $1,000 for high school students participating in the Milwaukee Art Museum's "Art of Architecture" program. In addition, the WAF was able to provide a scholarship to offset 50% of the fee for Lisa L. Kennedy, AIA, Whitefish Bay, to participate in the AIA's first annual Leadership Institute. Lisa was one of only 20 architects from across the country invited to this community leadership conference.

The WAF also has awarded a total of $1,500 in grants to architectural student chapters at six universities and technical colleges in Wisconsin as well as a $1,500 grant to AIA Northeast Wisconsin for its Door County Design Charette next September.

WAF President Ronald G. Bowen, FAIA, reports that $18,625 in contributions and pledges have been received so far for the WAF's Stoner House Campaign. The goal of this new campaign is to retire the mortgage on the Stoner House early so that an additional $4,800 in scholarships can be awarded each year.

Contributors to the Stoner House Campaign include: Helmut Ajango, AIA, Ayres Associates, Berners-Schober Associates, Bowen Williamson Zimmermann, Bray Associates, Tom Dowling, Flad & Associates, H. James Gabriel, AIA, Richard Griese, AIA, HSR Associates, Victor Halloran, AIA, Hammel Green and Abrahamson, Richard Johnson, AIA, David Kahler, FAIA, Kahler Slater, Erik Madisen, AIA, Mortenson Matzelle & Meldrum, Plunkett Raysich Architects, Potter Lawson, Daniel Roarty, AIA, SDS Architects, Somerville Associates, Strang, The Stubenrauch Architects, and the Zimmerman Design Group.

The mission of the Wisconsin Architects Foundation is to build a better Wisconsin through architectural education. The WAF Board of Directors encourages you to contribute generously.

Distinguished Service

The AIA Wisconsin Board of Directors has awarded Whitney Gould a *Citation for Distinguished Service* to the profession of architecture. Gould was recognized for her outstanding reporting on architectural and urban design issues for the *Milwaukee Journal Sentinel*. The *Citation* will be formally presented to Gould on May 28 during the Golden Award Luncheon at the 1997 AIA Wisconsin Convention & Expo in Madison.

Contracts from Hell

As is the case nationally, AIA Wisconsin members have reported encountering owner-generated contract agreements with onerous provisions. The following are a few examples of what the AIA has been doing at the national, state and local levels with respect to these types of contracts proposed by public owners:

- At the national level, the AIA is pursuing an aggressive strategy to prevent the spread of contract provisions like those being promoted to public owners by the National Construction Law Center (NCLC) in Atlanta. This strategy includes educational programs on AIA documents for architects and public owner groups and publication of a brochure outlining how AIA contract documents establish the foundation for successful public building projects. Similar AIA efforts in the past were successful in eventually curtailing the spread of similar onerous model contracts being promoted by the national school boards and state attorneys general associations.

- At the state level, AIA Wisconsin's liaison committee with the Division of Facilities Development has been successful over the years in recommending improvements to the A/E contract for state building projects. While the DFD has not agreed to every recommendation, AIA Wisconsin has had a positive influence for the benefit of the profession. One of the reasons AIA Wisconsin remains active regarding state contract issues is because provisions in the DFD contract can spread quickly into local government contracts for architectural services.

- At the local level, AIA Southwest Wisconsin representatives have been lobbying the City of Madison to change its standard contract language for the past year. The Chapter, for example, has met with the city attorney, recommended numerous specific improvements to the contract and alerted area firms of the problems with the city's contract. Recently, the Wisconsin Municipal Mutual Insurance Corp. (WMMIC), which insure a number of counties and municipalities, distributed modified versions of the B141, A101 and A201 on disk to its insureds. AIA Wisconsin is working with the national AIA documents staff and Victor O. Schinnerer & Company to identify the problem areas in these contracts.

As a full-service distributor of AIA contract documents, AIA Wisconsin also constantly promotes the use of standard AIA agreements. In addition, AIA regularly offers educational programs to provide members with the knowledge and tools to educate clients about these agreements and to negotiate better contracts. Ultimately, the decision to sign a contract, public or private, is a business decision; and architects should seek the advice of their legal and insurance counsel prior to entering into any agreement.

Facility Management

The AIA is sponsoring a two-day conference on facility management on June 6 & 7 at the Ambassador West Hotel in Chicago. It will feature presentations by public and private owners, practitioners and consultants, including information on current computer-aided technologies related to facility management.

The conference is being put on by the AIA's Facility Management, Public Architects and Corporate Architects Professional Interest Areas (PIAs). You can earn 24 learning units (LUs) towards AIA/CES requirements by attending the full conference. For information, call the PIA information line at 1-800-242-3837.

People & Places

The following AIA Wisconsin members have been approved for Emeritus membership in The American Institute of Architects: **Horst W. Lobe, AIA,** Madison; **Richard J. Griese, AIA**, DePere; **Donald W. McMasters, AIA**, Fontana; and **Frank C. Shattuck, AIA**, Neenah. Congratulations!

George Robak, AIA, Greenfield, has been elected president of the Metropolitan Builders Association. He also serves as a director of the Wisconsin Builders Association and the National Association of Home Builders. George can be reached at (414) 427-0777.

Michael D. Gordon, AIA, Madison, chair of AIA Wisconsin's QBS Committee, and QBS facilitator Carol Williamson presented a program on Qualification Based Selection at a recent workshop for public owners sponsored by the East Central Planning Commission and UW Extension.

Roger D. Roslansky, AIA, La Crosse, has been elected chairperson of the Architects Section of the Joint Examining Board in the Department of Regulation and Licensing.

David T. Kahler, FAIA, Shorewood, has been awarded an Honorary Doctor of Engineering degree by the Milwaukee School of Engineering.

Members on the move . . . **Randy Morrison, AIA, Peter Hargreaves, AIA, Mark Lewandowski, AIA**, and **Jim Olson, AIA**, have joined Eppstein Uhen Architects, Milwaukee. **Scott Kindness, AIA**, has joined Engberg Anderson Design Partnership, Milwaukee. **George Owen, AIA**, is now with Applied Technologies, Brookfield.

John S. Eagon, AIA, Oregon, reports that the city of Janesville and Premium Planview received approval from the Safety and Buildings Division to perform plan reviews for all sizes of building and HVAC projects in Janesville. For information, contact John at Premium Planview at (608) 873-3748.

Gerald T. Olson, AIA, reports that Durrant Architects has relocated to Lake Country Center, 810 Cardinal Lane, Suite 210, Hartland, WI 53029-2307; telephone: (414) 367-6880.

The Society of Design Administration has published a *Handbook for Design Office Administration*. The 330-page handbook, which covers accounting, administration, technical disciplines and marketing, is available for $130 until June 30. To order send check payable to SDA to: Judy Ferguson, c/o Cooper Carry & Associates, Inc., 3520 Piedmont Road, N.E., Suite 200, Atlanta, GA 30305.

The Milwaukee Chapter CSI is sponsoring a full-day seminar on roofing construction, technology, practices and materials on May 1 at the Milwaukee Marriott in Brookfield. The cost is $65. AIA members can earn 14 LUs. To register, contact Devon Miller at (414) 259-1500; fax: (414) 259-0037.

Membership Action

Please welcome the following members to AIA Wisconsin:

AIA

Charlene D. Andreas, Southwest
Michael P. Brush, Southeast
Brian M. Cooley, Southeast
Edwin G. Cordes, Northeast
Thomas R. Cox, Northeast
Royce M. Earnest, Southeast
Michael P. Eberle, Southwest
Paul A. Grzeszczak, Southwest
Mark O. Hauschel, Southeast
David M. Hoffman, Southwest
Chris A. Oddo, Southwest
Paul W. Schmidt, Northwest
Michael J. Sloter, Northeast
Michael D. Thomas, Southwest
Jeffrey C. Zatz, Southwest
Laura M. Zimmer, Southeast
Michael J. Zweiger, Northeast

ASSOCIATE

Amy K. Esslinger, Northeast
Jacek Flejsierowicz, Southeast
Dean G. Glatting, Northeast
Juanita M. Halase, Northeast
Veronica Nicla, Northeast
Edward Ross, Northeast
Laura Serebin, Southwest
Kevin Timmerman, Northwest

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Michael J. Mau, Northeast
Don Menefee, Southeast

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Thomas E. Dowling
Director of Professional Liability

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thing when a project is finished, it takes on its own life and people inhabit it. Every time, I still cannot believe it when it turns into concrete."

Not all designs are happy moments; some of them come with the territory. He has been asked to design the modest tomb for assassinated Israeli premier Yitzhak Rabin. It is a small thing, but a large design problem – fitting it to the site, considering where visitors will stand, following the architectural language of the cemetery. "Life is odd," he remarked with a wry lift in is eyebrows. "I did not win the competition to design his living office."

Oddly, although he has planned new towns and whole kibbutz living spaces, and, of course, came first to fame with his Habitat apartments for the Montreal Expo, he muses over the fact that no one has ever asked him to design a house. One gets the distinct feeling that he would like to build you a house. Unlike famous architects who have at least built their own (Philip Johnson's infamous glass house, now with a new, opaque house next door, or Walter Gropius' Bauhaus-in-America home in Lincoln, Mass.), Safdie lives in a conventional Cambridge single-family, as anonymous as clapboards and shutters can make it.

He is not as joyful when it comes to the future of architecture. More and more skyscrapers and office park buildings are being designed by owners who want so many floors at such-and-such a cost, leaving nothing for the architect to do but put some icing on the cake. Thus was born postmodern architecture, which Safdie dismisses as "skin-deep, an architecture of pastiche, of arbitrary surface effects."

If owner-designed buildings became a curse in the late '70s and early '80s, the last recession only made things tougher. "The profession is at an all-time low," Safdie said, speaking almost wistfully. "The recession was absolutely devastating. So, would I encourage someone to become an architect?

"Salaries of young architects, after seven years of higher education, are one-third of new law graduates. My advice?

"I would say: Only become an architect if you are totally passionate about it. Who wants to go to work at low pay for mediocre offices? As an idea, architecture is exciting, but if I was advising a young person now, I repeat, only for passion, not for money."

And be patient. In 1972, Moshe Safdie, age 34, got the commission to rebuild Mamilla, then a sniper-plagued Jewish slum on the Israeli border of a divided Jerusalem. All the authorities wanted from him was a park, a buffer between Arab and Jew. All Moshe Safdie wanted was a new community, a marketplace. They wanted to separate the Old City from the New. He wanted to build a lively place, a souk, where Arabs and Jews would meet. "They will not live together for generations," he said, "but they will meet together in Mamilla." The project will be done as he wanted, and finished in 1998, when Safdie is age 61. Passion. And patience.

EDITOR: Reprinted courtesy of The Boston Globe: "The singular Moshe Safdie," by M.R. Montgomery. Photos by T. Hursley. Moshie Safdie, FAIA, is the featured keynote speaker on Wednesday, May 28, at Parti '97. See Convention insert for more details.

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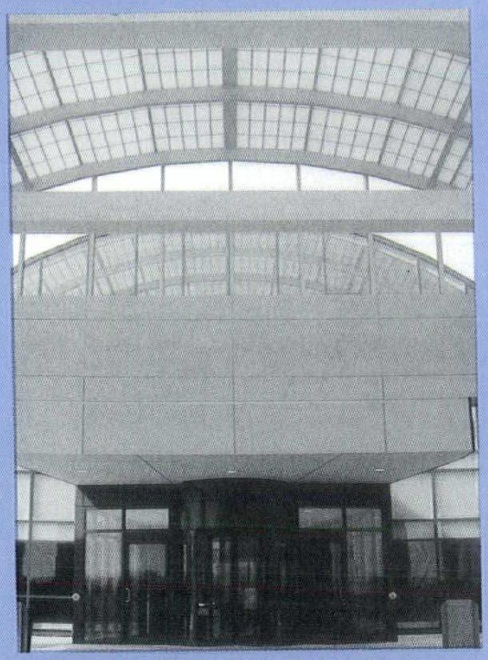

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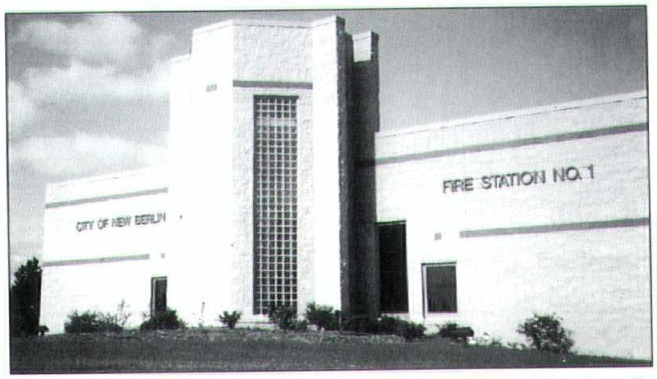

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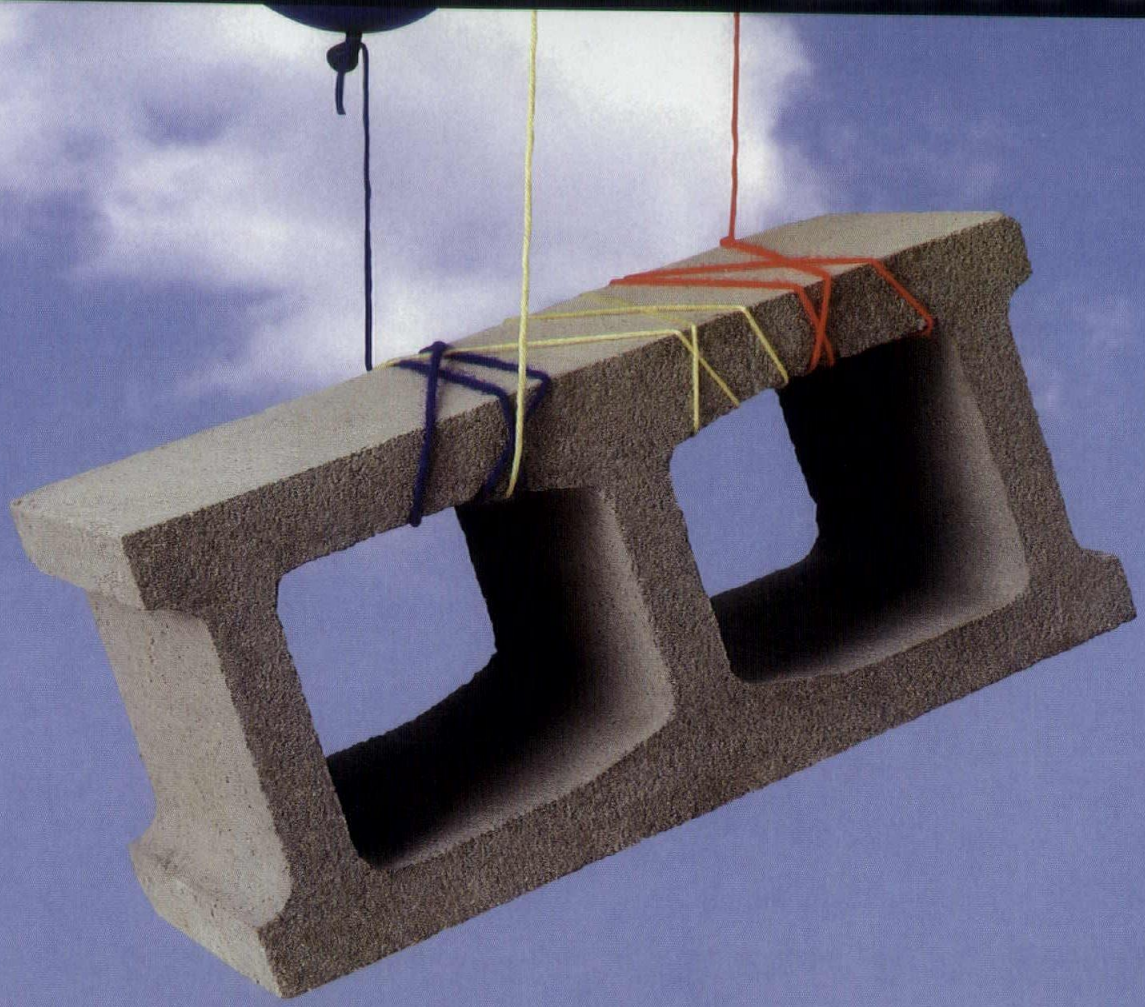

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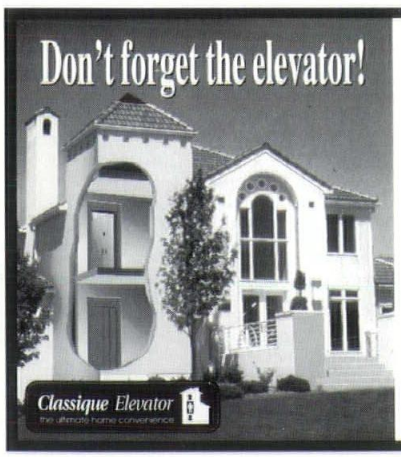

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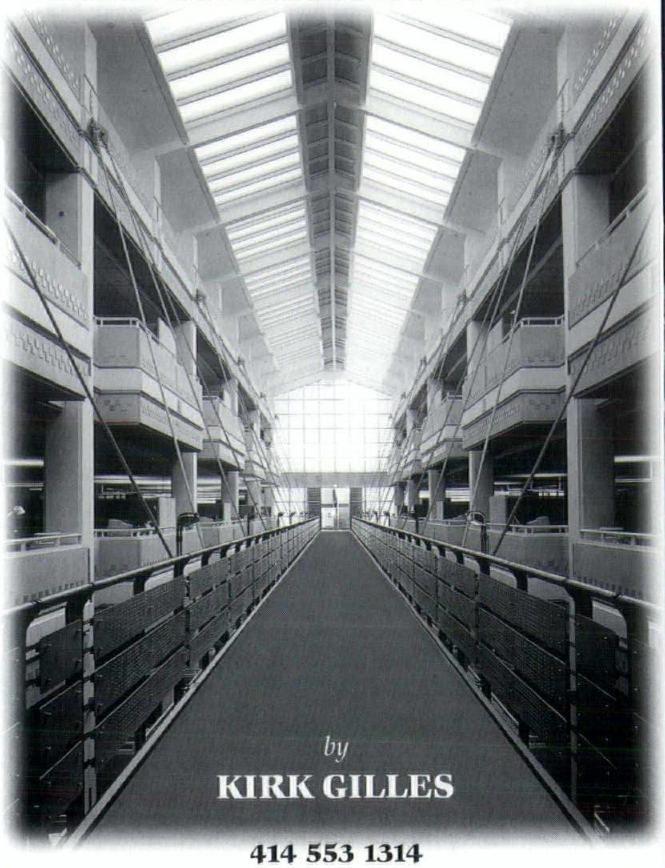

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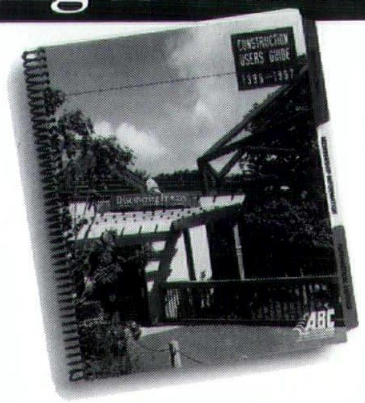

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Is curb appeal what constitutes residential architecture?

As architects, we know the power of good design and are the best equipped to produce it. So, why do we have such little influence in the residential building environment? We are trained to look at the big picture; yet, we are being left out. The land use planning, street and utility design has already been done by those trained in their one area of expertise. The politicians, the bankers, the realtors and the builders are all involved from the beginning, providing their respective narrowly focused expertise. The architect? Is it time for curb appeal yet?

And so the story continues . . . subdivision after subdivision . . . sprawl after sprawl.

We all have a different dream; nevertheless, the common thread of our dreams is to be able to appreciate that place in which we each live. This issue features residential projects designed by Wisconsin architects, demonstrating professional creativity and credibility in the face of divergent forces shaping our built and natural environments.

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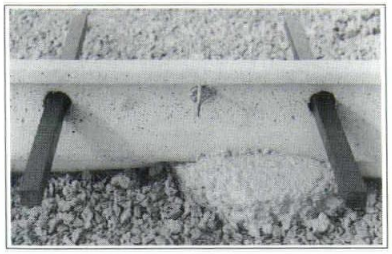

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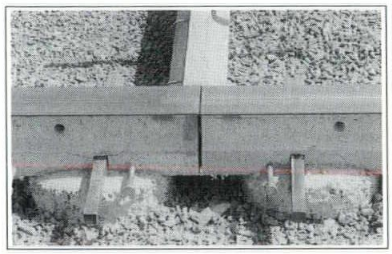

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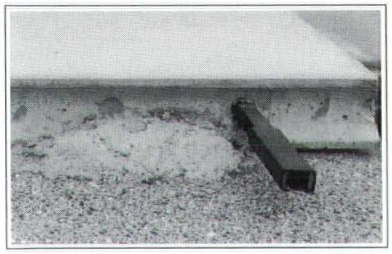

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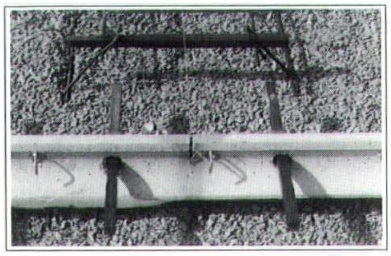

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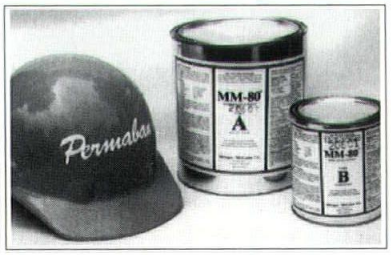

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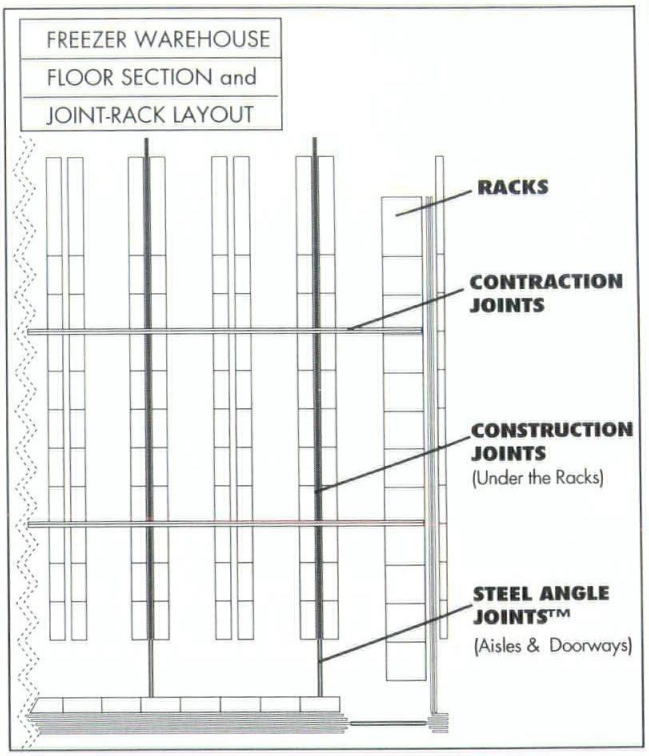

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Arbor House

An Environmental Home & Business

By Lou Host-Jablonski, AIA

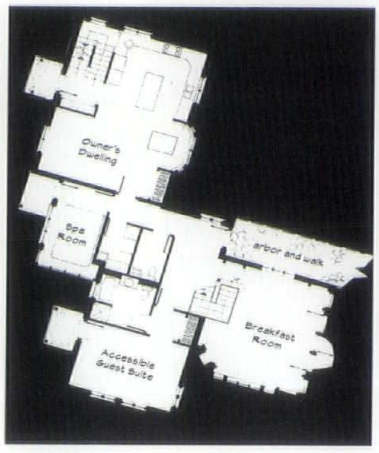
The Arbor House includes the annex and an historic inn dating from the 1840s, one of first structures built by European settlers to the Madison area. The new Annex contains three guest suites (one fully accessible for guests with disabilities), the timber-framed breakfast room and the owners' living quarters. The existing inn contains five more guest suites and several small common areas. The site is located on a busy cross-town route, at the edge between a mature residential neighborhood and a 1,280 acre arboretum managed by the University of Wisconsin as a natural preserve and research forest.

The ecological design features of this project are integral to the owner's mission—they are self-dubbed 'eco-preneurs'—to both delight and educate their guests. They insisted on resource- and energy-efficient design that is practical, affordable and which enhances a high-quality hospitality experience. Two years of research and planning resulted in choosing Madison as the city and the Monroe Street property as the site. Success of the project depended on the teamwork of owners, John and Cathie Imes, architect, Design Coalition of Madison, and the builder, Windsor Homes. John has experience in hotel managing and environmental technology and Cathie has a background in marketing.

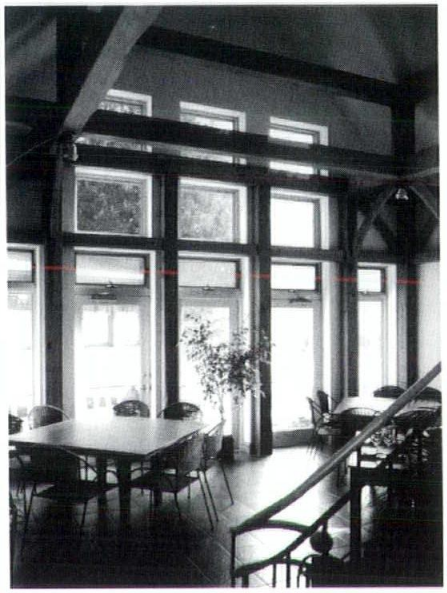
This project was subject to strict historic review, although the exterior of the original building has not been altered. The site has always been a much beloved feature of the neighborhood and residents were wary of any changes. However, the deferred maintenance on the historic inn made it only marginally successful; and it had changed hands several times in recent years. The extra guest rooms in the Annex and live-in owners will make the site an economically viable inn once more.

It is modest in size, planned with no wasted space. The family will occupy 1,100 square feet with a single, but divided, bathroom. Children have bed alcoves instead of separate rooms. The family's kitchen serves temporarily as the inn's kitchen. For entertaining, they will occasional expand into the inn's new breakfast room.

The Annex is somewhat larger than the historic building. The challenge was to avoid upstaging the landmark and still create an exciting, architecturally integrated destination—and environmental inn. The irregular shaped plan preserves the well-landscaped grounds and helps the Annex to downplay its bulk. The Annex also borrows the stucco, apparent width and roof slopes of the original building. The main attractions are the courtyards, the arbor and walk, which join the new and old buildings, and the timber and glass breakfast room with it's grand open stair.



The shape of the building in plan and it's placement on the site respond to complex forces: the root system of the many mature trees on



the site, rooftop solar collector orientation to the sun, and neighbors' concerns about traffic patterns and views. Two courtyards are created out of the negative space between the Annex and the existing building, one small and sunny and the other larger and shady. Paving is minimized, using a drive-thru design. Parking area is configured to avoid the well grown existing trees. Substantial stone walls protect and enclose the courtyard. To further reduce surface runoff (into the arboretum, downhill and across the street), the owner is negotiating the use of porous paving with the City of Madison. **WA**

Sustainability through Design for Longevity

• The building is designed for a lifespan of 100 years, minimum. One concession (due to budget) was using asphalt roofing; this is at least partially recycled.

• Windows are specified with non-sealed insulating low-emissivity glazing—that is, vented removable double glazing panels. (Conventional sealed insulating glass cannot last the life of the building. Glazing seal failure in these units typically occurs in 5 to 20 years, which usually means that the entire sash is thrown away and replaced.)

• Exterior walls are constructed of Faswall. In use in Europe for 40+ years, this is an insulating (R-22 @ 12" thickness), stackable, permanent concrete formwork composed of 85% recycled wood and 15% Portland cement, with recycled foam inserts.

• Water-saving plumbing fixtures. Copper supply piping and hubless cast iron DWV system; PVC piping (which creates toxic byproducts during it's manufacture) is used only below grade.

Energy Efficiency Features

• High-efficiency gas boiler and no mechanical air conditioning. Passive cooling is accomplished via a combination of strategies: timber trellises with ivy shading the southern glazing, window cross-ventilation, preserved tree cover, and ceiling fans.

• High insulation levels. Radiantly heated floor slabs allow lower 41° air temperature while still maintaining comfort.

• Heat-recovery ventilation system for fresh air is used in place of bathroom fans.

Ecological Construction Procedures

• Specifications encouraged the contractor to substitute recycled materials for new, where appropriate.

• Recycling was required for construction waste.

• Access of construction vehicles was controlled to minimize compaction of earth, avoiding damage to the root systems of the existing trees and preserving the permeability of the soil.

Sustainable Design Features

• Deep eaves to protect walls and windows

• Most site storm water dispersed on site, not funneled by downspouts but channeled to on-site pond, aerated with solar-powered pump.

• Lumber specified local, sustainably harvested sources where possible. No toxic-treated lumber for exterior decks and posts. Naturally decay-resistant species are used, carefully detailed.

• Products chosen whose manufacture demands less encapsulated energy, with less pollution. Wall and floor tiles manufactured in Indiana from broken windshields and light bulbs. Timbers in dining room and for exterior arbors were recovered from an old Sears store in Chicago.

Design for Health

• Only extremely low-VOC adhesives and coatings were specified with no-toxin plant-based paints for the interior.

• No toxic preservatives, chemicals, construction vehicles leaking fluids, or toxic cleaning supplies were allowed on the site. No products prone to outgassing are used in the interior.

• EMFs: The circuit design and night shutoff feature at all sleeping areas (switchable by occupants) reduces human exposure to electromagnetic fields.

• The future (solar heated) spa will be ozone-not chlorine-treatment for the water.

• Floor coverings are easily cleaned. Some natural mats specified, with no carpets.

Selecting an Architect for Your Residential Project

Many of us think of architects only in terms of large-scale or commercial design projects. However, architects are taking on an increasing amount of residential work with successful results.

So, when you decide to add on to your home or build a new one, consider working with an architect to achieve a custom design that will reflect your individual requirements and desires.

Why use an architect?
Architects are trained in the art and science of designing spaces to meet human requirements. They understand the relationship of space to human needs and can create harmony between interior and exterior and between new and existing spaces.

How can an architect help me achieve my goals?
After a thorough exchange of ideas, the architect can accurately translate your individual requirements into the form of a house plan. Because architects are sensitive to land conservation issues and are familiar with applicable building codes and zoning regulations, they can place the structure in the most advantageous position on your site.

Architects also can furnish a complete set of drawings and specify the materials going into the structure in such detail as to allow several contractors to submit competitive bids on the project.

As your agent during the construction phase of the project, the architect can help you evaluate the bids received and assist you in selecting a contractor.

Architects are actively involved in construction and can help protect your interests during the construction phase by documenting that your home is being built in accordance with approved plans and specifications.

How do you begin the process of selecting an architect?
Selecting an architect is not unlike selecting a doctor, dentist or attorney. Friends and business acquaintances can be a key source of information. A reliable way to select an architect is to seek recommendations from people whose judgment you respect.

As you ask for recommendations, one or several architects may emerge as strong candidates for your project. Make appointments to interview the leading contenders. Visit their offices; you will pick up valuable information on each architect's approach to design. You can view slides and photos of their work. You may also wish to visit some of their projects. At the project sites, talk to the owners, particularly if they were the architect's clients. Also contact the references each architect has provided.

When you are viewing slides and photos or visiting projects, remember that your requirements are yours alone. Your needs and desires are different; and the resulting design solution will be as well.

After I've talked with several architects, how do I make the final selection?
Of course, you must like the architect's work. The architect also should show genuine enthusiasm for your project. An equally important consideration is simply how well you and the architect get along. Do you communicate freely with each other?

The importance of good "chemistry" between architect and client cannot be over-emphasized. Competence, interest and chemistry are major considerations in making the final selection.

Once you choose an architect, you and your architect should discuss your requirements and expectations thoroughly. Make sure you approach budget and time requirements realistically. The architect should tell you more about their firm and their methodology.

You and the architect should agree on the professional services they will perform as well as the responsibilities you will undertake. The more information you exchange at this point, the smoother the project will run and the closer the result will come to meeting your requirements and expectations.

A contract between you and your architect will finalize the selection process. The use of a written contract is advised; oral agreements and understandings can suffer from faded memories.

By using this approach, you will be on the way to a successful project; one that will give you great satisfaction for years to come.

The accompanying directory contains a listing of AIA Wisconsin member-owned firms that have indicated an interest in residential projects. Following the directory of architects, information is provided on the steps involved in a typical project *plus* questions that you should ask yourself and your architect to help you get started.

Joseph W. Albert III, A.I.A. Architect
2718 S. Shore Dr
Milwaukee, WI 53207
Phone: (414) 744-8899
Contact: Joe Albert, AIA

the architects
701 Ridge St.
Madison, WI 53705
Phone: (608) 233-6363
Contact: Steve Rice, AIA

Architects Studio, Inc.
2518 S. 95th St.
West Allis, WI 53227
Phone: (414) 545-4654

Architectural Associates, Ltd.
5801 Washington Ave.
Racine, WI 53406
Phone: (414) 886-1700
Contact: John C. Murphy, AIA

Architectural Design Group
33 Red Cedar St., Ste. 3
Menomonie, WI 54751
Phone: (715) 235-4848
Contact: Tim Peterson, AIA

Architectural Service
3028 Stanley St.
Stevens Point, WI 54481
Phone: (715) 344-6860
Contact: Jackson I. Case, AIA

Architecture Network, Inc.
116 E. Dayton
Madiosn, WI 53703
Phone: (608) 251-7515
Contact: Arlan Kay, AIA

Robert J. Arntz, Architect
1300 Centenial Parkway
Waunakee, WI 53597
Phone: (608) 849-7292
Contact: Robert J. Arntz, AIA

BHS Architects, Inc.
6789 N. Green Bay Ave.
Milwaukee, WI 53209
Phone: (414) 351-6390
Contact: Peter J. Schuyler, AIA

Richard W. Beisser, Architect
951 N 31st St.
Milwaukee, WI 53208
Phone: (414) 344-3622
Contact: Richard Beisser, AIA

Boer Architects, Inc.
1123 N. Water St.
Milwaukee, WI
Phone: (414) 223-3353
Contact: Andrew J. Boer, AIA

Bouril Design Studio, LLC
579 D'Onofrio Dr. #16
Madison, WI 53719
Phone: (608) 833-3400
Contact: Robert R. Bouril, AIA

C&S Design & Engineering, Inc.
120 E Main St., Ste. 201
Ashland, WI 54806
Phone: (715) 682-0330
Contact: Stephen G. Schraufnagel, AIA

Capell Design Associates
2954 N. Frederick Ave.
Milwaukee, WI 53211
Phone: (414) 962-2033
Contact: J. Gerald Capell, AIA

Flad & Associates
644 Science Dr., P.O. Box 44977
Madison, WI 53744
Phone: (608) 238-2661
Contact: A. James Gersich, AIA

Glueck Architects
116 N. Few St.
Madison, WI 53703
Phone: (608) 251-2551
Contact: Jim Glueck, AIA or David Burrows

Gries Architectural Group, Inc.
307 S. Commercial St.
Neenah, WI 54956
Phone: (414) 722-2445
Contact: Stephen Gries, AIA

HGM Architecture, Inc.
805 North Main St.
Oshkosh, WI 54901
Phone: (414) 231-6950
Contact: Ronald Hansche, AIA

Haag Design Associates, Inc.
1350 14th Ave.
Grafton, WI 53024
Phone: (414) 376-7744
Contact: Ted R. Haag, AIA or Mike Muller, AIA

Jenk Architecture & Design
2716 N. Stowell
Milwaukee, WI 53211
Phone: (414) 964-7565
Contact: Christine Jenk, AIA

Martin Lahey Architects, S.C.
1016 1/2 17th Ave.
Monroe, WI 53566
Phone: (608) 328-2724
Contact: Terry Ross Martin, AIA or Jeffrey J. Lahey, Assoc. AIA

James E. Larson Architect
600 S. Main St.
Oshkosh, WI 54901
Phone: (414) 233-8442
Contact: Jim Larson, AIA

Linde Jensen Marcheske Architects, Inc.
813 Riverfront Dr.
Sheboygan, WI 53081
Phone: (414) 458-4800
Contact: Erik Jensen, AIA or Michael Marcheske, AIA

Linville Designs
408 E. Wilson St.
Madison, WI 53703
Phone: (608) 251-6696
Contact: E. Edward Linville, AIA

MBA Architects, Inc.
321 S. 3rd St.
La Crosse, WI 54601
Phone: (608) 785-2760
Contact: Patrick Brockman, AIA

McCormack + Etten/ Architects
569 Broad St., Ste. 104
Lake Geneva, WI 53147
Phone: (414) 248-8391
Contact: Ronald McCormack, AIA or Kenneth Etten, AIA

McWilliams Burgener Architecture
1744 N. Palmer St.
Milwaukee, WI 53212
Phone: (414) 374-1744
Contact: Dennis Burgener, AIA

Meier and Hoffman Architecture and Interior Design, Inc.
P.O. Box 667
Cedarburg, WI 53012
Phone: (414) 377-3877
Contact: Paul A. Meier, AIA

Nisbet/Architects
4340 Hillcrest Circle
Madison, WI 53705
Phone: (608) 233-2320
Contact: Thomas K. Nisbet, AIA

Potter Design Group, Inc.
735 Jenifer St.
Madison, WI 53703
Phone: (608) 257-3825
Contact: Ross T. Potter, AIA

River Architects, Inc.
125 N. 4th St., P.O. Box 2496
La Crosse, WI 54602
Phone: (608) 785-2217
Contact: Michael W. Swinghamer, AIA

Gary Sobek & Associates
2404 Stewart Ave., Ste. E
Wausau, WI 54521
Phone: (715) 845-6455
Contact: Gary Sobek, AIA

Gary Sobek & Associates
9752 Country Lane
Woodruff, WI 54568
Phone: (715) 356-5170
Contact: Gary Sobek, AIA

Solner and Associates
5222 Hedden Circle
Middleton, WI 53562
Phone: (608) 233-4881
Contact: Edward A. Solner, AIA

Spangler McCarthy Cramer Buikend Architects
35 W. Eau Claire St.
Rice Lake, WI 54868
Phone: (715) 234-9056
Contact: David Cramer, AIA

Stelling & Associates Architects, Ltd.
181 W. Chestnut St.,
P.O. Box 506
Burlington, WI 53105
Phone: (414) 763-8725
Contact: Thomas E. Stelling, AIA

Torke•Wirth•Pujara, Ltd.
933 N. Mayfair Rd.
Wauwatosa, WI 53226
Phone: (414) 453-4554
Contact: Robert G. Wirth, AIA

Vetter Denk Architects
614 N. Broadway
Milwaukee, WI 53202
Phone: (414) 223-3388
Contact: John Vetter, AIA or Kelly Denk, AIA

WCH-AIA, Architect
207 E. Main St.
Mount Horeb, WI 53572
Phone: (608) 437-4936
Contact: Bill Herbert, AIA

Louis Wasserman & Associates
P.O Box 11138
Shorewood, WI 53211
Phone: (414) 562-6474
Contact: Louis Wasserman, AIA or M. Caren Connolly

Wiberg Architecture
12317 W. Ripley Ave.
Wauwatosa, WI 53226
Phone: (414) 774-0895
Contact: Timothy P. Wiberg, AIA

Wisconsin Solar Design, Inc.
6333 University Ave., #114
Middleton, WI 53562
Phone: (608) 831-2112
Contact: Fred L. Holtzman, AIA

Wolfgram & Associates, S.C.
6012 W. Vliet St.
Wauwatosa, WI 53213
Phone: (414) 456-0610
Contact: Paul D. Wolfgram, AIA

Courtney Wright Odorico, Architect
6607 Cooper Ave.
Middleton, WI 53562
Phone: (608) 836-3818
Contact: Courtney Wright Odorico, AIA

The Steps Involved in Design and Construction

Design and construction projects involve several steps. Typically, projects go through the following six phases. However, on some projects several of these steps may be combined or there may be additional ones.

Step 1
Programming/Deciding What to Build
The homeowner and architect discuss the requirements for the project (how many rooms, the function of the spaces, etc.), testing the fit between the owner's needs, wants and budget.

Step 2
Schematic Design/Rough Sketches
The architect prepares a series of rough sketches, known as schematic design, which show the general arrangement of rooms and of the site. The homeowner approves these sketches before proceeding to the next phase.

Step 3
Design Development/Refining the Design
The architect prepares more detailed drawings to illustrate other aspects of the proposed design. Floor plans show all the rooms in correct size and shape. Outline specifications are prepared listing the major materials and room finishes.

Step 4
Preparation of Construction Documents
Once the homeowner has approved the design, the architect prepares detailed drawings and specifications, which the contractor will use to establish actual construction cost and build the project. These drawings and specifications become part of the building contract.

Step 5
Hiring the Contractor
The homeowner selects and hires the contractor. The architect may be willing to make some recommendations. In many cases, homeowners choose from among several contractors they've asked to submit bids on the job. The architect can help you prepare bidding documents as well as invitations to bid and instruction to bidders.

Step 6
Construction Administration
While the contractor will physically build the home or addition, the architect can assist the homeowner in making sure that the project is built according to the approved plans and specifications. The architect can make site visits to observe construction, review and approve the contractor's applications for payment, and generally keep the homeowner informed of the project's progress. The contractor is solely responsible for construction methods, techniques, schedules and procedures.

To ask yourself *before* you get started

1. Describe your current home.
   What do you like about it?
   What's missing?
   What don't you like?
2. Do you want to change the space you have?
3. Do you want to build a new home?
4. Why do you want to build a house or add to or renovate your current home?
   Do you need more room?
   Are children grown and moving on?
   Is your life-style changing?
5. What is your life-style?
   Are you at home a great deal?
   Do you work at home?
   Do you entertain often?
   How much time do you spend in the living areas, bedrooms, kitchen, den or office,utility space, etc.?
6. How much time and energy are you willing to invest to maintain your home?
7. If you are thinking of adding on, what functions/activities will be housed in a new space?
8. What kind of spaces do you need, e.g., bedrooms, expanded kitchen, bathrooms, etc.?
9. How many of those spaces do you think you need?
10. What do you think the addition/renovation/new home should look like?
11. If planning a new home, what do you envision in this home that you don't have now?
12. How much can you realistically afford to spend?
13. How soon would you like to be settled into your new home or addition? Are there rigid time constraints?
14. If you are contemplating building a home, do you have a site selected?
15. Do you have strong ideas about design styles? *What are your design preferences?*
16. Who will be the primary contact with the architect, contractor and others involved in designing and building your project? (It is good to have one point of contact to prevent confusion and mixed messages.)
17. What qualities are you looking for in an architect?
18. How much time do you have to be involved in the design and construction process?
19. Do you plan to do any of the work yourself?
20. How much disruption in your life can you tolerate to add on to or renovate your home?

Once you have answered these questions, you will be better able to talk with an architect. The more detailed information you give, the easier it will be for the architect to address your needs.

To ask your architect

1. What does the architect see as important issues or considerations in your project? What are the challenges of the project?
2. How will the architect approach your project?
3. How will the architect gather information about your needs, goals, etc.?
4. How will the architect establish priorities and make decisions?
5. Who from the architecture firm will you be dealing with directly? Is it the same person who will be designing the project? Who will be designing your project?
6. How interested is the architect in this project?
7. How busy is the architect?
8. What are the steps in the design process?
9. How does the architect organize the process?
10. What does the architect expect you to provide?
11. What is the architect's design philosophy?
12. What is the architect's experience/track record with cost estimating?
13. What will the architect show you along the way to explain the project? Will you see drawings or sketches?
14. What services does the architect provide during construction?
15. How disruptive will construction be? How long does the architect expect it to take to complete your project?
16. What sets this architect apart from the rest?
17. How does the architect establish fees?
18. What would the architect expect the fee to be for this project?
19. If the scope of the project changes later in the project, will there be additional fees?
20. Do you have a list of past clients that the architect has worked with?

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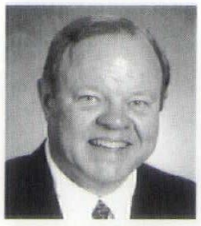
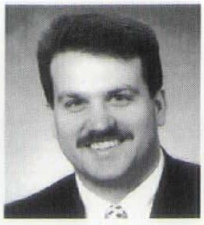


Thomas E. Dowling
Director of Professional Liability

Rebecca J. Bittner
Commercial Account Assistant



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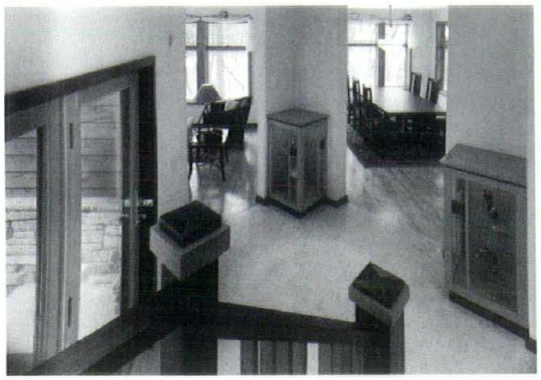
Project	**Private Residence**
Location	**Middleton, Wisconsin**
Architect	**Linville Designs**
General Contractor	**Design Shelters**

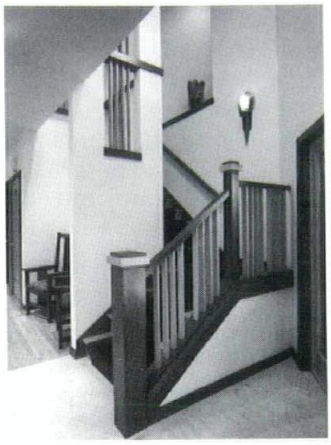
Children, family heirlooms and nature were the things around which the design of the house had to be based.

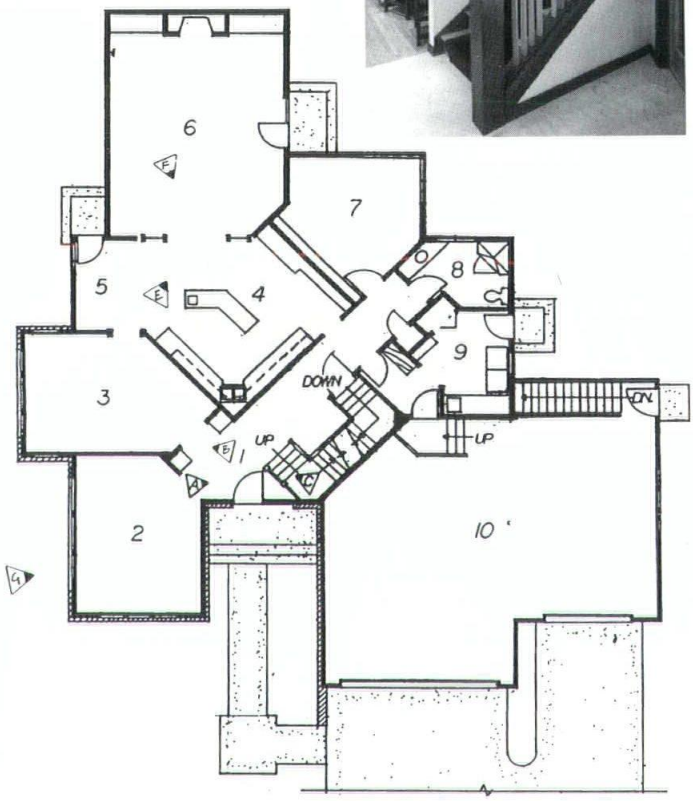
The exterior uses simple materials. Stone, wood and stucco are woven together to create strength and repose. Inside, a dynamic plan was created with the kitchen as the pivotal point of a pinwheel design. All other rooms are within direct access of this area, including living, dining, family, study, laundry and stairway to the bedrooms. An exterior pattern is derived from the variety of woods—ash, maple and hickory are used, some natural and some with cherry stain.

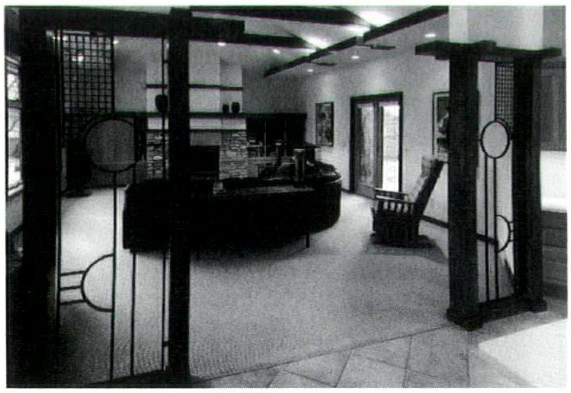
The family room is the gathering place, announced by metal and glass divider screens designed as stylized "windows." The tent-shaped vaulted ceiling is accented by indirect lighting and floating beams. This mix of shapes and materials is anchored by the stone fireplace reminiscent of stone outcroppings of the driftless area. The site of this house is on a terminal moraine, signifying the end of the glacier and the beginning of the driftless area.

Photography: Joe DeMaio







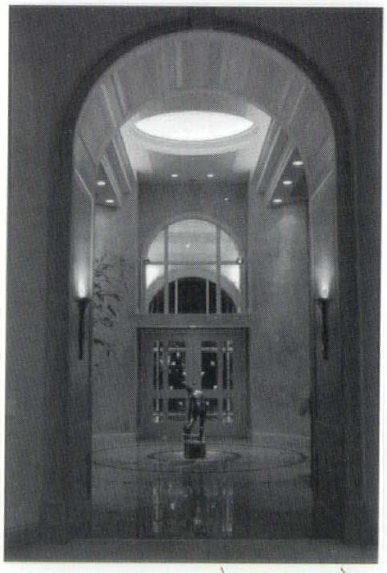


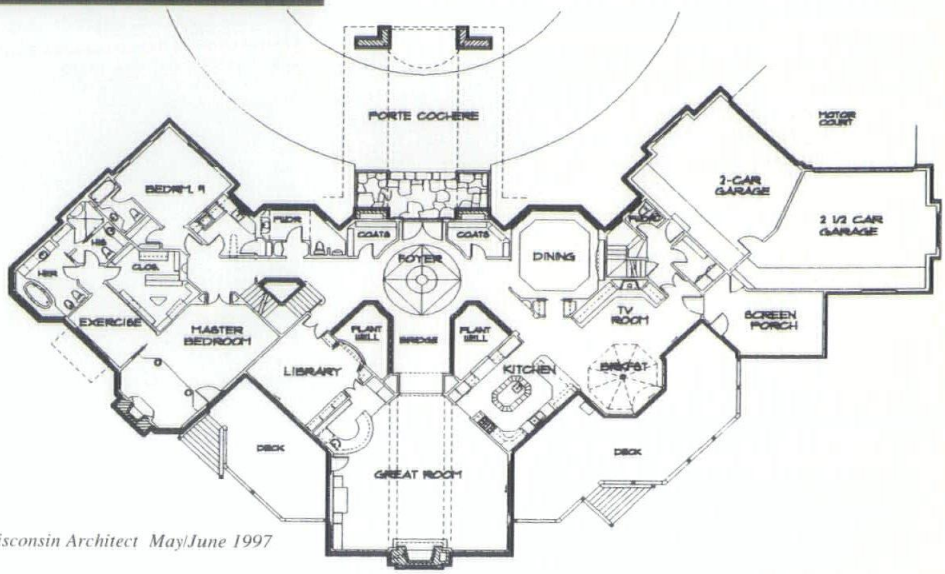
Project	**Villa Riolo, Private Residence**
Location	**North Barrington, Illinois**
Architect	**McCormack + Etten/Architects**
General Contractor	**Jawort-Lowell Construction, Inc.**

As you pass through the gates of Villa Riolo and follow the turns of the cobblestone drive, a sense of place envelops you. This two-story with lower level walk-out has 10,000 square feet of living area. It was designed to serve as a private residence as well as a corporate retreat for its owner, a north suburban industrialist. This home is located in Wynstone, a Jack Nicklaus golf course community, where the architect has designed over 34 homes. The site's terrain and thick standing timber isolate it from neighboring homes, enhancing its individuality.

The tall slender pines balance the contrasting horizontal lines and planes of the cedar shake hip roofs and thin courses of natural weathered-edge limestone of the residence's facade. Copper arched barrel vaults punctuate the horizontal eave line, anchoring the house to the ground plane. Upon entry into the foyer, a lantern skylight floods the foyer and two-story plant wells with light. All spaces radiate off the foyer. This radial layout promotes the interaction of guests that mingle among the rooms as the piazza gives a sense of community to a village. The 300° panorama of golf course and natural features of this unique site were a mandate and inspiration for the design.

Photography provided by McCormack + Etten/Architects





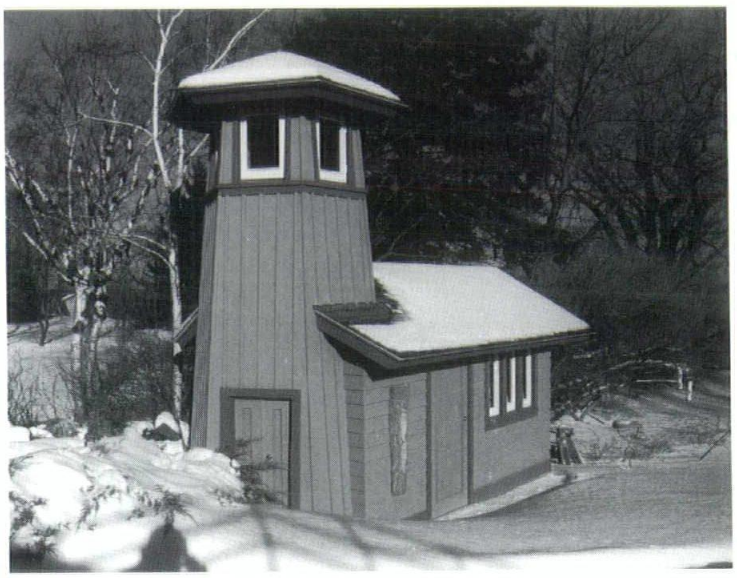
Project	**Gardener's Shed & Clubhouse**
Location	**Whitefish Bay, Wisconsin**
Architect	**Boer Architects, Inc.**
General Contractor	**Boer Architects, Inc.**

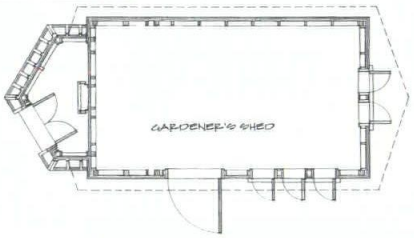
This project of architectural whimsy serves as a backyard clubhouse and a garden shed.

It replaces a former less functional garden shed and adds, for the owners' eight-year-old son, a play tower reached by ladder. Reminiscent of lighthouses typical along the western shores of Lake Michigan, it is located near the water's edge.

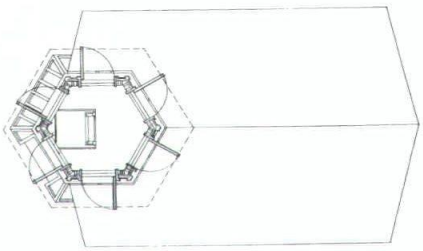
The architect acted as general contractor and provided all labor, even for the concrete foundation. The clubhouse tower is sheathed in vertical board and batten cedar siding and is entered by a pair of child-sized doors. The building also has a second entrance with a standard size door and has eleven operable casement windows with wonderful views of the lake.

Photography: Andrew J. Boer, AIA

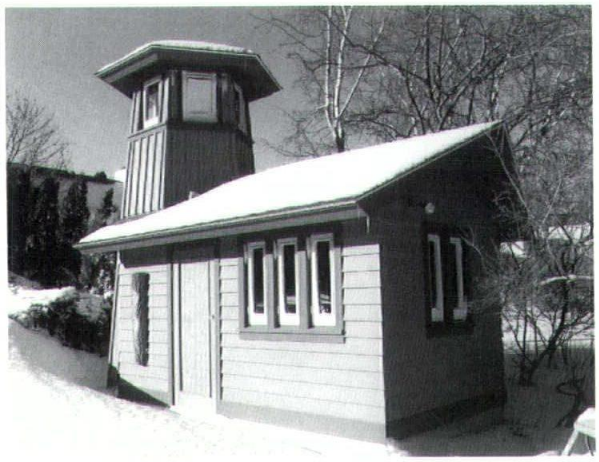


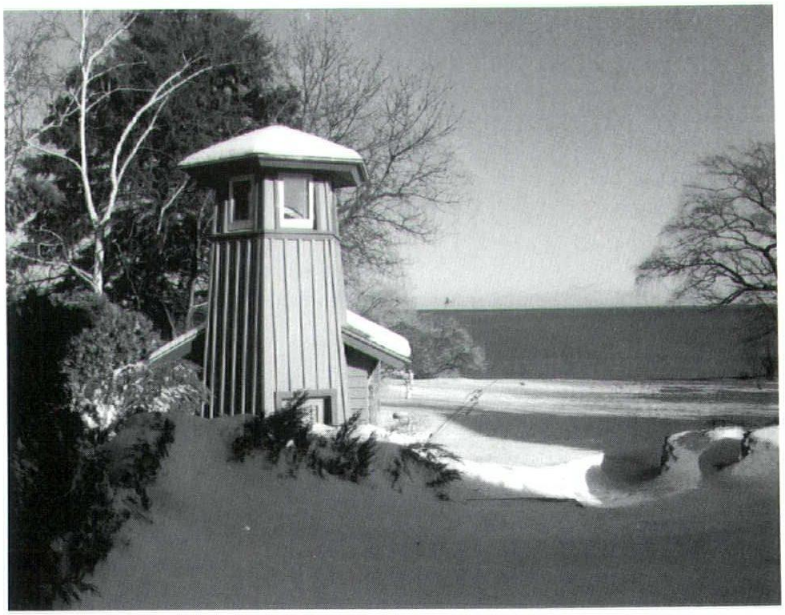


GROUND FLOOR PLAN



CLUB HOUSE FLOOR PLAN





Wisconsin Chapter—ASLA Presents Award-Winning Projects

Wisconsin Chapter—ASLA has announced the winners of the 1996 Professional Awards Program. Congratulations to the following Landscape Architects for their outstanding entries. Each entry serves and an excellent example of the high quality, professional work accomplished by Wisconsin ASLA members.

President's Award
Project: Country Club of Wisconsin, Grafton
Landscape Architects: Kerry Mattingly, ASLA, and Greg Kuehn, ASLA, Mattingly Kuehn GolfCourse Design

Merit Award
Project: International Lane—Signs and Plantings
Landscape Architects: Ken Saiki, ASLA, and Linda Sievert, Ken Saiki Design

Merit Award
Project: Veteran's Park Redevelopment
Landscape Architects: Tom Kindschi, ASLA; Ken Brokaw, ASLA; Ken Kloser and Joe Jurkiewicz, HNTB Corporation

Merit Award
Project: Margaret Woodson Fisher Sculpture Gallery, Leigh Yawkey Woodson Art Museum, Wausau
Landscape Architect: Joseph F. Pepitone, ASLA, The Zimmermann Design Group

Merit Award
Project: Hayssen Residence
Landscape Architect: Judith Stark, ASLA

Merit Award
Project: Streetyard Landscape for Residential and Non-Residential Developments, City of Brookfield
Landscape Architects: Buettner & Associates

EDITOR: The 1997 AIA Wisconsin Design Award Winners will be featured in the July/Augjust issue of Wisconsin Architect.

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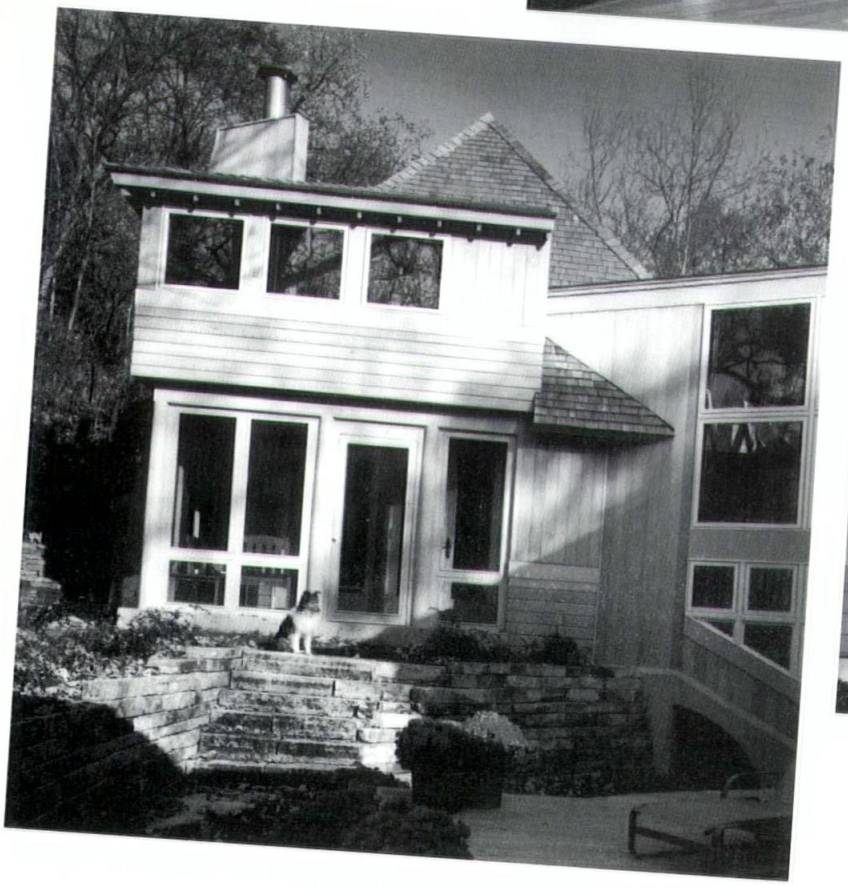
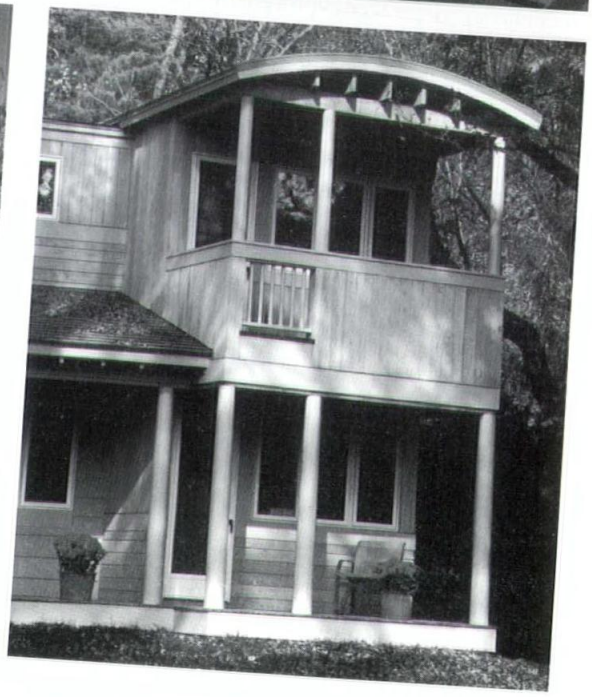
Project	**Private Residence**
Location	**Madison, Wisconsin**
Architect	**KEE Architecture**
General Contractor	**Heiser Builders**

A complete remodeling and additions to an existing house, circa 1960, sited on a beautiful large wooded lot adjacent to a densely forested moraine was the project of order. The solution involved a total gut of the existing house and the introduction of a new organizational axis that ties the house more closely to the moraine and surrounding site. The design explores a set of concerns about the site, the functional needs of the client and the tectonics of construction. These issues include the articulation and expression of systems such as vertical structural support, horizontal structure, enclosure and applied finishes. Throughout the design, plain natural materials are arrayed in a hierarchy of finish levels utilizing colors drawn from nature.

Photography: Eric Oxendorf





Project	**Residential Addition/Remodel**
Location	**Middleton, Wisconsin**
Architect	**Bouril Design Studio, LLC**
General Contractor	**Michael F. Simon Builder's, Inc.**

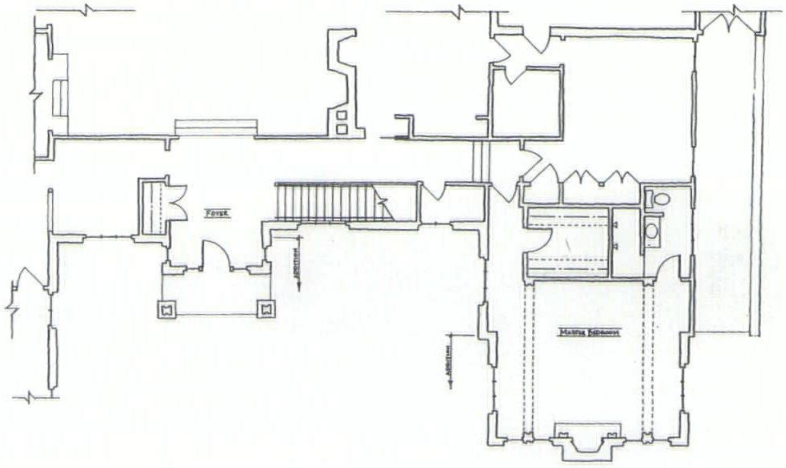
The existing residence was built in the early 1960s and was expanded several times since. Situated on a lakefront property, the owners wished to upgrade the overall appearance consistent with the quality of other residences in the neighborhood. Additionally, they had a need for a new master bedroom suite and an improved front foyer.

The existing house could best be described as a single level California ranch with minimal detailing. The owners' goal was to transform the front of the house with a higher level of detail reminiscent of early 19th century craftsman style homes.

The new additions as well as existing surfaces incorporated the use of rough-sawn cedar, stucco and brick. Windows were replaced with divided lite units with custom grille patterns; and cedar trims were added around all windows. The Art and Craft theme was continued in the interiors with the use of custom quarter-sawn red oak trims and box beams.

Photography: Robert R. Bouril, AIA

Before



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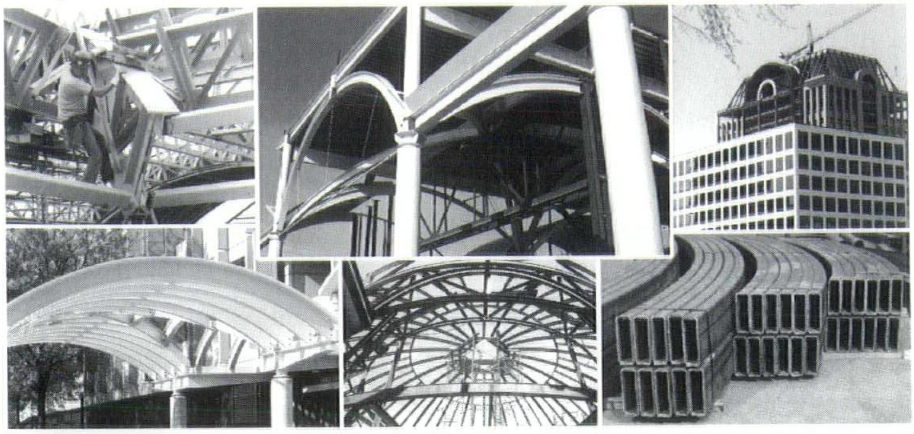

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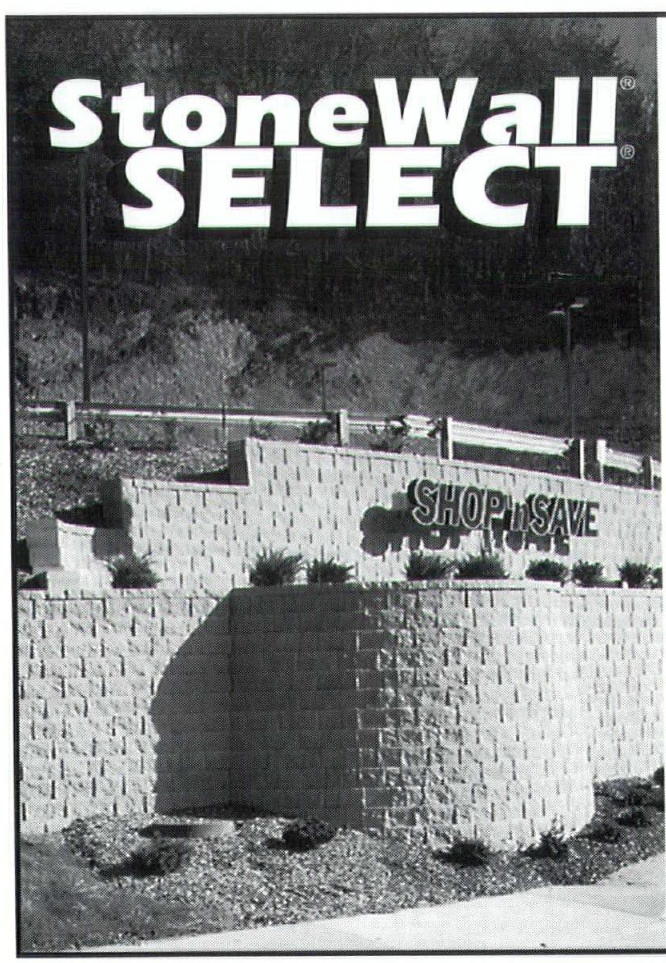

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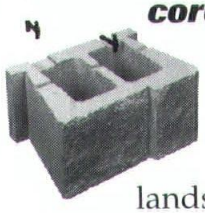

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Project	**Seven Oaks, Assisted Living Facility**
Location	**Glendale, Wisconsin**
Architect	**Wenzler Architects**
General Contractor	**Miron Construction Company**

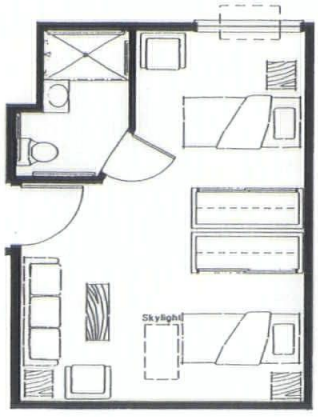
Evolving as a custom home designed for a specific owner, this assisted living facility of 58,000 square feet incorporates features which respect the dignity and individuality of the residents.

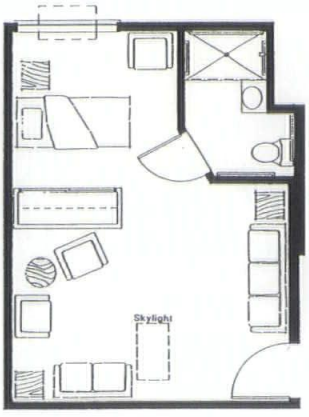
It is located in a middle class suburb where small one- and two-story bungalows are common. This architectural scale is respected by the massing of the building with each of the four residential wings designed for people with similar care needs. Each wing has "pods" of four rooms off short corridors to help alleviate the institutional feeling.

The hub of the wings contains dining rooms, lounges and other public space. Dining areas are small, including one private room, to replace the typical noisy harsh dining hall. Meals are ordered from a menu.

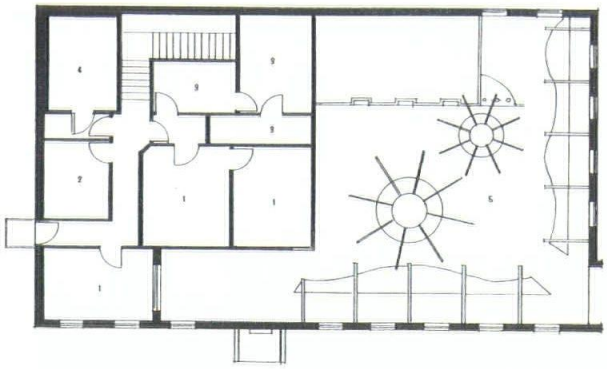
The subtly designed nursing station is in a central location with operable windows for supervision and provides service only when requested. Other public services provided are banking, beauty and barber shop and gift shop. Social life is encouraged by the "pod" arrangement of rooms where residents can easily meet people, a few at a time, and make friends.

Photography: Hedrich-Blessing Photographers

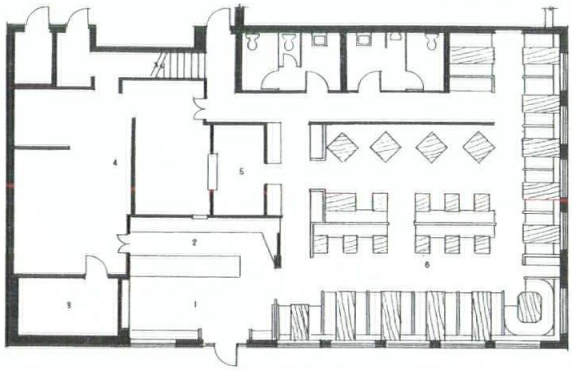




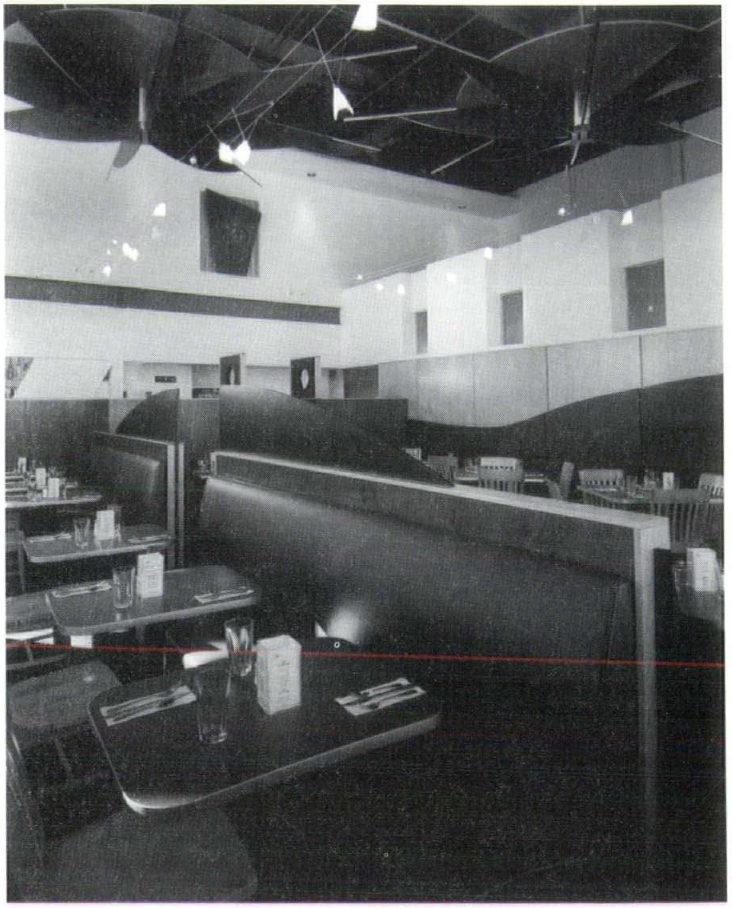
Project	**Interior—Bluephies Restaurant**
Location	**Madison, Wisconsin**
Architect	**Linville Designs**
General Contractor	**Krupp Construction**



SECOND FLOOR
1 OFFICE
2 EMPLOYEE
3 STORAGE
4 FREEZER
5 OPEN TO BELOW



FIRST FLOOR
1 ENTRY / WAITING
2 DELI / TAKEOUT
3 COOLER
4 KITCHEN
5 WAIT STATION
6 DINING



This project is a part of a newly constructed community shopping center. Creating a design to maximize the space and to present a drama of geometry, shape and color was the assignment.

With a nod toward "Star Wars," the shapes suspended from the ceiling create a sense of objects traveling through space. The "circle" and "wave" are the basic motifs of furnishings and walls, using jewel tones of purple, blue, burgundy and yellow against contrasting natural maple. Patrons are treated to a sense of fun and quiet energy as the eye moves through the space at its own pace.

Photography: Dale Hall and Joe DeMaio

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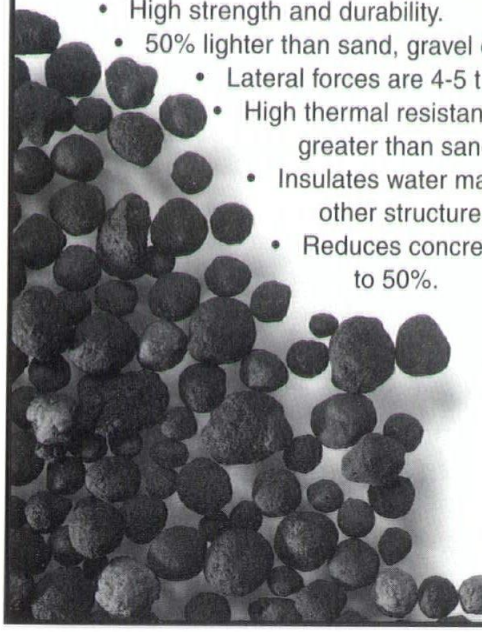

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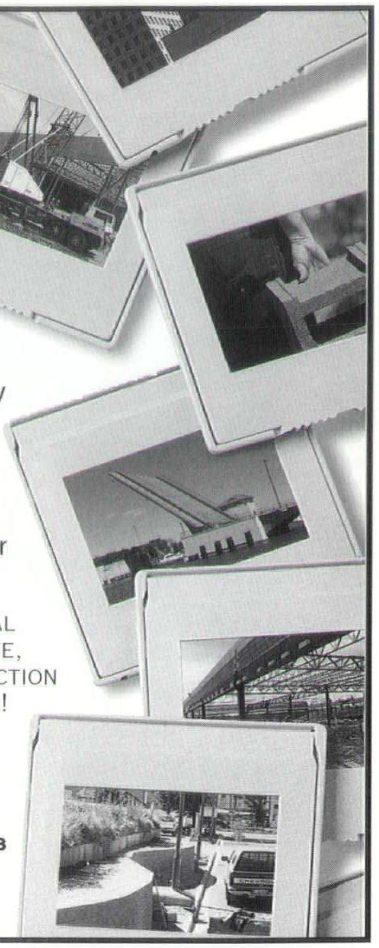

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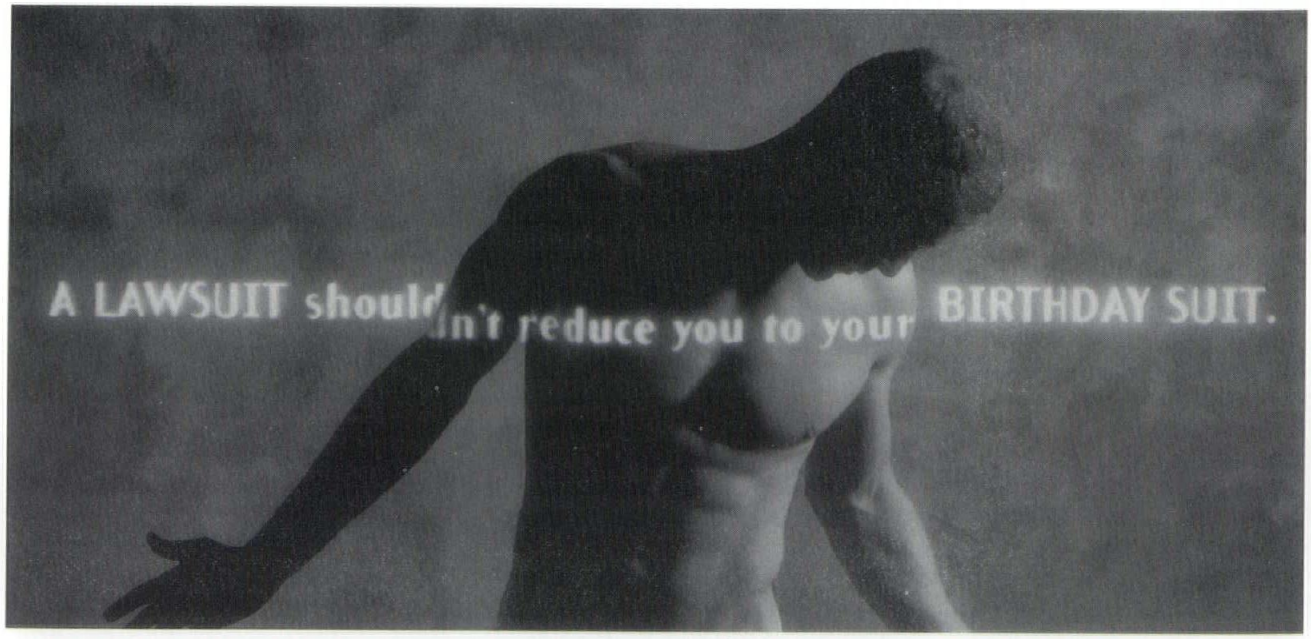

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Frank Lloyd Wright on Goff:
"One of the outstanding talents in this country devoted to an indigenous architecture."

Advancing Architecture

EDITOR: This article is reprinted from the March 1956 issue of Wisconsin Architect. *This speech delivered by Mr. Goff reminds professional architects of the importance of teaching others and ourselves continuing to learn. In future issues, other articles will be reprinted from the* Wisconsin Architect *archives to celebrateof historic opening of the Monona Terrace Convention Center in Madison. The 1998 AIA Wisconsin Conveniton and Expo will be held at Monona Terrace on May 5 & 6, 1998.*

Introduction

Bruce Goff, nationally known Oklahoma architect, was the principal speaker at the 1956 Convention of the Wisconsin Chapter of the American Institute of Architects in Madison. Goff's work covers a wide range of structures and has brought him international recognition.

Apprenticed to the architectural firm of Rush, Endacott and Rush, Tulsa, Oklahoma, at the age of 12, Goff's first residence was built in Tulsa two years later. His enthusiasm for architecture was praised by Louis H. Sullivan who described it as "remarkable in one so young." At the age of 18 he decided to remain with the architectural firm rather than to attend what he terms the "old eclectic architectural schools." He was aided in this decision by recommendations from Sullivan and Frank Lloyd Wright.

Early buildings designed by Goff for the Rush firm include the Tulsa Chamber of Commerce Building and Tulsa Club at the age of 20, and the Boston Avenue Methodist Church of Tulsa at 22.

Goff moved to Chicago in 1934 to enter the private practice of architecture and also taught part-time at the Chicago Academy of Fine Arts. Goff served in the U. S. Naval Reserve during WWII as a member of its famed construction battalion nick-named the Seabees. After WWII, Goff was invited by the University of Oklahoma to become a Professor of Architecture at the school, then was made Chairman of the Architectural Department.

Goff states that his efforts at the University of Oklahoma were directed to helping "build the best school of architecture devoted to development of the creative individual in architecture." He resigned his post at the University to continue his own practice.

Goff makes frequent reference to Frank Lloyd Wright, noting that he was born on Wright's birthday, followed Wright's advice in the matter of not attending architectural school but remaining as an apprentice to his architectural firm, and even now has his office in Wright's new Price Tower in Bartlesville, Oklahoma. Goff's work has been published in many foreign and domestic magazines including *Life*, *Time* and *Architectural Forum*. He has lectured to schools and AIA groups throughout the United States and Canada, and recently has received an invitation to display his work in a forthcoming international exhibit of architecture in Australia.

His work has been termed "highly imaginative and explorative." Argentine architect Amancio Williams described it as the only "real, new American architecture."

• • • • •

Bruce Goff, in his address before the 1956 Convention banquet of the Wisconsin Architects Association in Madison, urged members to be curious and "try to extend the horizon of our art and not be chauvinistic or to take sides and say this is right and that's wrong. He campaigned for the continued growth of architecture. In his talk on "Advancing Architecture," the Oklahoma architect said ". . . if we stop calling names and get to work and do some good architecture . . . even the public will realize there's such things as architects." The text of his address follows:

I wish to talk to you about architecture and problems in advancing architecture. I've talked to quite a few AIA groups over the country and it interests me that the AIA is more and more interested in talking about design, that there is a real thirst and real interest in architecture more and more. At first I was rather surprised. I thought at first it was just a business type of thing.

But in almost all of these meetings over the country, I noticed a dominant question that comes up and that is:

What are you going to say to the American public about the architect? How is he going to know about us and how will we wise him up about how good we are, why he needs us, and so on.

Of course, we know they have radio programs and soap box operas and some about what happens to the man who builds a house without an architect. Of course, they don't tell what happens to so many who have architects, but that's just between us.

It is interesting, though, how there seems to be a genuine concern everywhere about educating the public about architects; and at one of the meetings I attended recently the advertising manager for this particular group had to give a report. And he got up and said, "Well, we have been doing a good job. We've gotten several spots on the radio and TV and we've had certain things in the papers and done practically everything except dropping pamphlets from airplanes. And then he said meaningfully at the end, but after all some of you fellows have to do something."

I thought there was more truth than he realized in what he said because we do have to do something and the way we can make the public the most conscious of the architect and architecture is by doing architecture. We do need to advance the understanding of the public about architects and architecture, I grant you, but we also need to deliver and the thing we have to deliver is architecture and that will be more convincing than anything else.

Now I speak of architecture as something separate from what is usually called architecture. That is, just barely. We are used to referring to many things that are built in this country as "architecture." We could even hear someone refer to the "architecture" of this room. That would be far-fetched, of course. It has been done. But anyway, this was supposed to have been an architecture at one time, I suppose, with a capital "A."

We have had all kinds of ideas about what architecture is and this word "eclectic," that Mr. Sandstedt hated to talk about, in the dictionary doesn't mean anything particularly bad, but we use it as a cuss word. Because not very many years ago the schools without exception taught everywhere that architecture had all been done and that the most we could possibly do was follow suit and different schools specialized in different styles. If you wanted to be a good little "Greek," you went to a certain school. If you wanted to be a good little "Gothic," you went somewhere else, and if you wanted to be a Renaissance man, you could specialize at another one, but you would never dare have an idea of your own. At that time engineering was a bad word in architectural schools; and we were supposed to think of the engineer as a necessary evil that had to be covered up. And the engineers considered the architects as people who tried to go over all their work with this meaningless stuff you see around you. And naturally they learned to hate each other. I'm sorry, but that's the atmosphere I was brought up in. Many of you, I'm sure, saw it. Mr. Wright was working and Mr. Sullivan and other people were doing things both in Europe and here, but they were regarded as odd specimens, entirely out of the realm of good sense and they were strange and fantastic. People wouldn't take them seriously at all, and so the young man starting out in architecture had to follow along those lines or else. When he questioned professors and asked "What about these men?" - "Oh, they're crazy."

I remember, if you'll pardon a personal remembrance, when I was just a youngster starting in the office as an apprentice, the old man of the firm told me that I should learn the principles, the basic principles of architecture first. He knew what they were, too. He had some plates with Greek capitals on them and it was my job to trace those in ink on the tracing lines. I didn't know, why, except he said to, and so I did — without any particular enthusiasm. I saved the worst until the last — the Corinthians.

When I was working on that one and feeling very despondent and wondering why I ever got tangled up with this stuff anyway, the engineer of the firm happened to be going through. I wasn't allowed back in the drafting room where all the work was going on. He said, "What's wrong with you?" And I said, "Oh, I hate this stuff." He said, "Well, what you doing it for?" And I said, "Well, the old man told me to." He said, "Well, you don't always do everything you're told, do you?" This was revolution. So I said, "Well, I've always been told I should."

The engineer said, "What do you care what the greats did? Why don't you find out what's going on now?" I was inclined to think that sounded like common sense. So I went into the drafting room with him and he gave me a table. Everyone was too busy to notice me. I was too little to see over the board then, anyway. And they gave me a table at the back of the room and the first job he told me to do was to design a house. I said, "What kind of a house?" "Oh, any kind - just make up one.

Well, I had never heard at that time of Mr. Wright and a lot of other people, so I thought I was originating a house.

It was big and low and spread out and had casement windows and a low chimney and all the tricks, you know. Finally the draftsmen in the office got curious about what I was doing. They came over and looked and they said, "Hmm, that looks like some of Frank Lloyd Wright's stuff." I felt rather chagrined.

I said, "Well, who's he?" And they said, "Well, he's a crazy man in Chicago." So I thought, "Well, there's something strange about this. They say that this looks like him and he's crazy, so what does that make me?" It didn't just happen once, but it happened a number of times.

These materials salesmen who used to come through the offices, you know, with their whiskey like they do now. When I could find one from Chicago, I'd nail him and say, "Do you know a man named Frank Lloyd Wright?" "Oh boy, do we!" And they thought he was crazy too. So I was wondering about this business of this man. It took quite while to find out who he was. All I could hear was that he was crazy. I noticed, though, that the head of the firm, when he designed something, used to go and unlock a little

cabinet right under his desk and pull out an old dog-eared magazine and rather furtively look around to see if anyone was watching. He'd look at something in the magazine and then put it back and then go and just draw like mad.

I wondered what this was he kept looking at. He seemed to be very secretive about it. So one day I watched for my chance and he forgot to lock the cabinet. I got into the jam while he was out to lunch. It was the March 19 issue of the *Architectural Record* which was about ten years old at that time, nine anyway, and that was the first time I ever saw any of Mr. Wright's work. I was knocked out. Here was something that looked like something I wanted to see. I was so interested I even forgot to eat lunch, which is amazing for me.

Mr. Rush came back and caught me looking and I thought, "Here's where I get the air." But he smiled and said, "I knew you'd find that sometime." And I think now it was a plant. But anyway, from that time on I could only think Frank Lloyd Wright for a number of years. It took me quite a while to find out that there were things going on in other places, Meantime, this house he referred to got built. One important thing happened to that house for me. At least, I thought it was. It wasn't anything very remarkable in the way of a house. But I didn't realize in my ignorance, that there was any question about this business. I thought you just did your job and that was it.

But after the house got up, I went out there one day feeling rather proud. It was the first thing I'd gotten built, and you know how you feel about that. And some people were going by in a car and they started laughing at it.

"Oh, look at the ridiculous house. That's a scream. Isn't it funny?" I couldn't see-anything so dern funny about it. But I thought maybe I'm just not seeing it like they are. So I went out after they drove away and I took a real good look and I thought—what is so funny about it? I knew it was different, but I didn't think it was a freak. But it worried me quite a bit. You know, young people hate to be laughed at almost worse than anything. So I went back to the office and this engineer again knew something was wrong. He could read me like a barometer. He said, "What in the world happened to you?"

I told him about this experience. He was a preacher's son and he said, "Oh hell, don't let that worry you. Just remember, as long as you're in the trenches doing what everyone else is doing, no one will notice you and you'll get by. You can be just like everyone else. But the minute you get out into No-Man's-Land, then they're going to start shooting at you from both sides. And, brother, the way you're headed, you better get a good tough hide."

Truer words were never spoken. I didn't realize how true they were right then. But from that time on, I've never really worried much about it. It was a wonderful thing that happened to me at a time when I easily could have "chickened out," as the kiddies say. Well, from that time, I've never worried about that, but on the other hand, I've never tried to shock people. In spite of what people think. And if I ever did, I could. But that wasn't my purpose and it isn't my purpose and never will be my purpose. If it does shock someone, I can't help it. I hope sooner or later people will understand the reasons that I tried to have in my work. But this is getting too personal.

Now to get back to this idea of advancing architecture. To me, that is a responsibility of the architect. Not just to advance himself in a business way, but I think we need to advance our art just as a medical man advances his profession. There are many times we lose sight of this and we are not always as inquiring about the things we work with as we might be. We take an awful lot for granted sometimes. Even in basic things, such as matters concerning this awful word "esthetics," we are apt to take for granted and do intuitively or instinctively many things that we need to think about as architects.

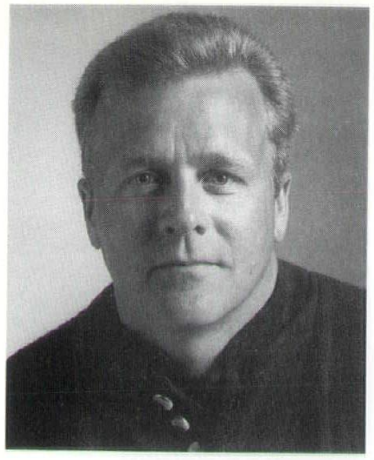
The thing that helped me most in this respect was having to teach. I hadn't thought about some of these things and I had to try to bring them out in people. Such a basic thing as rhythm, for instance, in architecture. And how we take it for granted and still it's one of the lifeblood elements of our art, just as it is in music and in poetry. We are so apt in architecture to just take it for granted and the result is that in most of our architecture we have as deadly a monotony of rhythm as we have in our popular music which is pretty bad rhythmically.

Our rhythms are running along in fence-post style if they're fast, or in telephone-post style if they're slow — like this and this, and then another in twenty feet or whatever it is — and never a surprise in a carload. I think more and more our rhythmic sense is getting monotonous and even and uninteresting. Partly responsible for that is our module system. Sometimes we can get stuck with it and have "modulitis." The module system is a very useful one and a very good one I'm not saying that it has no merit because the Japanese proved that back in the seventh century. We're just finding it out. But at least they knew when to change it. Like one time I asked a student why he varied something in his design - why he changed it - and he said he did that "to vary the monotony." I thought that, well, after all that's a good reason.

So rhythmically I think we need to "vary the monotony" sometimes at least have a break in it occasionally because it gets pretty deadly. Now, another thing that we need to consider a lot is proportion. Too many times we take the stock material four-by-eight foot plywood or the stock-size acoustic tile or something of that sort, which has all been on the module now, and we're too apt to accept ready-made or hand-me-down proportion. Certainly the great architects of the past and the present are very conscious of proportion. And very personal in their use of it. I don't think there are any valid rules for proportion, but I do think it is something we need to be highly sensitive to as individuals and to try to feel and understand the order of proportion that goes through a certain job.

It pains me when I see poor imitation of Mies (Mies vander Rohe), the master of proportion. **WA**

Healing the Environment with Bricks and Bytes



Friends and colleagues call him a visionary. A pioneer. A motivator. A futurist. But ask John Picard to describe himself and he'll tell you that he's just an ordinary guy.

Picard is a construction manager turned environmental building consultant. As such, he has a wealth of ideas for companies seeking to build sustainable architecture or to implement green design techniques, such as building with recyclable, non-toxic materials, using energy efficient lighting and air conditioning systems or using solar energy. But that's only part of Picard's work. The rest might very well require a different job title, like environmental non-building consultant.

Picard's own home served as the launching pad for his work in environmental building. He constructed his home out of recycled steel. The rubber roof reflects infrared and ultraviolet sunlight, thereby aiding insulation and reducing cooling loss.

According to Picard's vision, the future of interior design and architecture will be less in the real world and more in the virtual world. In other words, buildings will be constructed out of bytes instead of bricks. Software versions of offices and retail stores will be accessible 24 hours a day on "the net." The result will be a reduction of the physical demands forced upon the planet.

Does this mean Picard is anti-new construction? No, not if an unquestionable need is demonstrated. In fact, he theorizes that the savings accrued from building in the virtual world will provide money for new museums and cultural centers.

Thus, Picard is combining his three areas of interest and knowledge—construction, the environment and computer technology—to leave his mark on the world. And although Picard's mark is personal, it has the potential to affect many people, from interior designers and architects to the people who use the real or virtual environments they build.

Before redirecting his attention toward environmental design, Picard worked as a successful builder renovating some rather famous Hollywood, CA, estates. Business was good, but it wasn't satisfying. Picard didn't feel like he was making a valuable contribution to society or to himself. He wanted to remain in the line of work he was familiar with, but he wanted to do his work responsibly.

Then, one day while watching MTV, the pieces fell into place.

"There was a one-minute public service announcement that told what would happen to the rain forests and how many species would be extinct by the time the commercial ended," says Picard. "I suddenly realized that although my life was maybe only two frames in a never-ending film of the world, I could make a difference in how the rest of the film runs."

Picard decided to start making a difference close to home—literally—by designing his environmental dream house in a quiet West Los Angeles neighborhood. To design and build the house, Picard devoted all of his time and thoughts to the project, not to mention lots of his own money because as unconventional as this house would be, no bank would give him a loan. (Now, Picard notes with a chuckle, those same banks are paying him for ideas on how to design environmentally sustainable branch offices and headquarters.)

The living area of the house is flooded with natural light, thus helping to reduce energy consumption for lighting. To maintain interior temperatures, a computer directs the automatic opening and closing of draperies.

After two years of planning and a brief five months of construction, Picard's house was a shining example of what environmental design could really be. The house is constructed out of recycled steel—"the cars we drove in the '60s"—instead of wood, and the roof is made out of recycled petroleum waste. The house is almost 100 percent solar powered and incorporates energy- and water-efficient products and systems, air and water purification systems, non-toxic paints and finishes and a computer that controls lighting and appliances, heating and air conditioning, opening and closing of the draperies to maintain interior temperatures and home security.

From this beginning, which has been visited by everyone from school children and neighbors to powerful Hollywood producers, Picard has become one of the country's most sought-after environmental building consultants. With interest mounting, Picard founded his consulting firm, E2 in Marina del Rey, CA, shortly after moving into his new home, in 1990.

The open gridwork ceiling is crisscrossed with solar heating and cooling ducts.

"John's house shows what he's capable of," says Samuel LaBudde, director of the Endangered Species Project in San Francisco, CA, and a close friend of Picard's. "If the ideas he put into his house take hold, they could completely revamp the construction industry, which is currently far too destructive of the planet. John shows companies—big companies—how to come out of the dark ages. I don't think it's a small feat for one person to approach a large corporation with the costs and benefits of doing the responsible thing as we step into the 21st century."

One of Picard's first assignments after completing his house was for Sony Pictures. The company had offices from one end of Los Angeles to the other, but in 1990 it purchased the old MGM Studios lot with the intention of consolidating all operations on this one site. Sony Pictures Entertainment chairman, Peter Guber, had seen Picard's house and was sold on renovating the lot with concern for the environment. Picard's consulting firm was brought in to integrate environmental thinking into all aspects of the studio's business.

Picard's plan ranged from the little things each employee could do to help the environment to the big things involved in constructing environmentally sound buildings. For instance, Sony now gives employees mugs to replace disposable paper cups and offers a discount on drinks sold at the commissaries when the mugs are used. Nearly all photocopying is double-sided in order to use less paper, and employees are encouraged to send e-mail and voice mail messages rather than paper memos. Even producers and screenwriters outside the company are encouraged to submit double-sided scripts.

Recycling is another aspect of Sony's commitment. According to Ken Williams, Sony's senior vice president for corporate

operations, the company recycled only 18 percent of its trash in 1992. As of last year, Sony had a recycling rate of 52 percent. Used videotapes are reprocessed, office supplies and furniture are donated to charities and wood set materials are reused when possible, or given to Habitat for Humanity to use on construction projects.

On an even larger scale, Sony evaluated construction decisions on new buildings with an eye toward the environment. For example, the Thalberg Annex office building reduces energy consumption some 50 percent. (On average Sony has reduced energy use by 35 percent in its new buildings,) Some of the energy efficient features of the building include natural lighting, occupancy sensors, high-efficiency lighting systems, reflective roof coating, high-performance window glass, insulation and building automation systems.

The Sony Pictures' Child Development Center also was constructed with environmental sensitivity and, in fact, exceeds current environmental standards. Through cross-ventilation, natural wind and weather patterns provide the cooling apparatus for the building, requiring back-up air conditioning only on the smoggiest of days. Building materials used in construction include: recycled wood chip-exposed roof sheathing; natural cork linoleum, all non-toxic paints and glues; and American-farmed Douglas fir for windows, doors and sashes.

In an effort to sensitize the newest generation to "think green," a focus on green building philosophy is built into the center's curriculum. Children learn firsthand how to protect and respect their environment every day.

E2 also has worked at partnering companies in order to create win-win-win situations, where the winners are both companies and, of course, the environment. One of Picard's first attempts at matchmaking involved Southern California Gas Co. in Los Angeles and Interface, Inc., in Atlanta, GA, a large manufacturer of carpet for commercial interiors. The Gas Co. was in the process of developing plans for an Energy Resource Center (ERC), a place where customers could find help on making better choices about energy use that is efficient and environmentally sensitive. Picard was the environmental consultant on the ERC design team.

One of Picard's many ideas was to negotiate a suitable arrangement whereby the Gas Co. would lease carpet from Interface. In other words, Interface, as the carpet manufacturer, would install and maintain the carpet, while the Gas Co. would pay for the benefits of using the carpet, including aesthetic value, comfort and durability.

The ERC opened early this year with Interface carpet tiles and this unique "evergreen lease" in place. The evergreen part of the lease actually comes into play when Interface removes and replaces carpet tiles as they become spotted or wom. According to Ray Anderson, CEO of Interface, the economic viability of the lease depends on closed loop recycling, or the ability of his company to take back the tiles and reuse the materials.

"We need to find a way to separate the face of the carpet from the back and turn the old face into new and the old back into new," explains Anderson. "We don't know how to do that today, but we're working on it."

As a result of his work to partner Interface with the Gas Co., Picard gained Interface as a client and is working with the company as it builds a new environmentally sensitive factory in Cartersville, GA, outside Atlanta. The factory, which will house Prince St. Technologies, an interface subsidiary, boasts features such as solar energy usage, natural lighting technologies, variable climate control, water reusage and recyclable, non-toxic building materials.

"Picard helped us realize our company's responsibility to the environment," says Anderson. "But he never once pushed us to do things that weren't practical or financially feasible. His ideas are realistic."

The building is mostly made up of parts of the Gas Co. office building that once stood on the site. Interior carpet tiles are leased from Interface, replaced by the manufacturer when worn and then eventually recycled into new carpet materials.

In fact, for many if not most of his clients, Picard is able to save them money with his ideas that save the environment. A self-described hell-raiser, Picard admits that he sometimes comes on too strong, rattling off ideas faster than a corporate executive can say 'bottom line.'

"But the moment I say, 'and this will save you x amount of dollars, 'you can bet I have their attention," Picard says. "If I can make them see that cost effectiveness and environmental sensibility go hand-in-hand, then I've got 'em. "

As the world moves toward the next millenium, Picard is moving toward what he believes is the next natural step for himself and E2, as well as for architecture and design. Virtual reality. The Internet. The existence of places and experiences in cyberspace. According to Picard, herein lies the secret to reducing many unnecessary physical demands placed upon the planet.

"People around the globe are becoming more and more connected via the knowledge base that exists on their computers," explains Picard. "People don't necessarily have to be together in order to work together anymore. With the latest computer technology they can connect from wherever they are and do business that way. This connection is rendering big city office towers less valuable. And their operating budgets are becoming completely unjustifiable. I know I don't have any facts to back me, but I truly believe software versions of buildings is on the horizon."

And where, you might wonder—or worry—does this leave architects and interior designers who use the real world as their canvas? Well, if you believe Picard, then don't worry, because this horizon brings a new challenge to the profession: creating aesthetics in the software world.

Computer programmers may indeed be able to create a place or an experience on a screen, but their work does not typically include aesthetic considerations. This is where design professionals come in, transferring their knowledge of design in the real world to design in the virtual world. And the possibilities are endless, because as Picard points out, in virtual reality there are no building codes, no costs for materials and no design budgets.

All this does not mean that the virtual world will replace the real world, but rather that the two will complement one another. As an example, Picard points to the work he is doing with The Gap to design physical stores in conjunction with digital stores. On the one hand, he is a catalyst for ideas that will minimize the physical stores' impact on the environment, and on the other hand he is a motivator helping store designers and software engineers work together to create digital stores.

According to Bob Fisher, executive vice president and chief financial officer of The Gap, with headquarters in San Francisco, the company builds or remodels some 250

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Continuing Education

By the end of this year, AIA Architect members will need to report earning at least 36 learning units (LUs), including 8 contact hours involving health, safety and welfare (HSW) issues, to meet AIA continuing education system requirements.

According to AIA/CES records from early 1997, 32% of AIA Wisconsin members already had reported earning enough LUs and HSW hours. That's great, but it means that 68% of the membership still have some continuing education reporting to do, including 20% of the membership who had not yet reported any AIA/CES learning activities.

The following provides answers to the most frequently asked questions about the new AIA/CES requirements.

What is AIA/CES?
CES is a continuing education system developed by the AIA to record professional learning as a mandatory requirement for architect membership. It enables the architect to keep current, master new knowledge and skills, plan for the future, and responsibly meet the role society entrusts to a profession. The AIA/CES is designed to assist architects in maintaining their competence and achieving their professional goals. In doing so, it has the potential to be one of the primary forces in the improvement and revitalization of the profession.

How does it work?
Members can earn credit (learning units = LUs) by attending programs offered by AIA/CES registered providers or through self-reporting.

- Program descriptions reported by registered providers (e.g. AIA Wisconsin and our four local Chapters) are sent to the national AIA/CES recording center in Oklahoma. On the completion of the program, providers verify and report the attendance of the AIA members participating in the event. Programs vary from chapter meetings and in-firm lunch programs to weekend conferences by manufacturers and universities
- Self-reported activities must now indicate either *Self-Designed Activity* — that the learning activity is self-designed and frequently involves more than one medium or method, such as reading, viewing videos and using CD-ROMs, or *Structured, Self-Reported Program* — which is a structured activity offered by a formally organized non-AIA registered provider.

Select the appropriate format of the learning activity and return a completed Self-Report Form so that the data can be entered into your individual transcript. Members calculate LUs for self-reported study by multiplying the number of hours spend in architecture-related learning by the quality level of the activity. Self-reported forms should be sent to the AIA/CES office at the University of Oklahoma.

What is a quality level?
The quality level is a tool that the AIA uses to measure the actual learning that occurs during a program. The system also acts as an incentive to providers and participants to increase the interaction that takes place and involve participants in their learning experiences. Members earn LUs based both on the length of a program (seat time) and on its educational quality level. The three levels defined by the CES are:

- **Level 1 (passive)**—Learning is any appropriate activity that has a professional purpose and professional resources, including, but certainly not limited to, reading, products analysis, and lecture attendance. *(50-minute minimum)*
- **Level 2 (interactive)**—Learning includes Level 1 and provides significant opportunities for participants to interact with each other and the learning resources (e.g. roundtable discussion groups). *(50-minute minimum)*
- **Level 3**—Learning includes Level 2 and incorporates measurements and feedback concerning the learning progress of participants. *(two-hour minimum)*

Any combination of Level 1, 2, and 3 programs is valid to meet the 36-LU membership requirement (i.e., the 36 LUs may be achieved by 36 hours of Level 1 activities, 18 hours of Level 2, 12 hours of Level 3, or any combination in between).

What are continuing education requirements in other states to maintain a license?

Iowa was the first state to require mandatory continuing education (since 1979) for architects as well as for other professionals. For architects, the state requires 20 hours per year (40 hours over a two-year cycle). Then Alabama (1993), Florida (1994), and Kansas (1996) adopted mandatory continuing education requirements. Alabama requires 12 hours per year, Florida requires 20 hours every two years, and Kansas requires 15 hours annually. Louisiana has a voluntary requirement of 12 hours per year. Several more states have established dates when they intend to implement mandatory continuing education (MCE) state license requirements. They are: Arkansas (1997), South Dakota (1997) and West Virginia (1999). This means that if an architect intends to practice within those states he or she must have continuing education either annually or biannually. Each state has the legal right to establish its own guidelines and requirements. So far, states have similar requirements and all of the states indicate that they will accept the AIA/CES transcripts as evidence of documentation for completion of valid continuing education credit. For AIA members, this means that there is no better documentation than the AIA/CES record-keeping system. However, it is strongly suggested that you keep back-up documentation. The AIA or the state licensing boards may require you to show evidence. The Minnesota Board is indicating they want architects to keep their support documentation for four years. The AIA will accommodate this by keeping records for all members on file for four years.

How does health, safety, and welfare (HSW) tie into CES?

As approved by the AIA Board in December 1995, AIA/CES now requires that eight contact hours of the basic LU requirement be earned in the area of health, safety and welfare, which is defined as those issues addressed by the Architect Registration Examination (ARE). Health, safety and welfare in architecture are defined as anything that is related to the structure or soundness of a building site. This requirement is based on states having the power to grant professional licensure as a means of protecting the life, safety and welfare of the public. The following are examples:

- **Health:** Aspects of architecture that have salutary effects among users of buildings or sites and address environmental issues. Examples would be appropriate air temperature, humidity, and quality; adequate provisions for personal hygiene; and nontoxic materials or finishes.
- **Safety:** Aspects of architecture intended to limit or prevent accidental injury or death among users of buildings or sites. Examples would be the provision of fire-rated egress enclosures, automatic sprinkler systems, and stairs with correct rise-to-run proportions.
- **Welfare:** Aspects of architecture that engender positive emotional responses among, or enable equal access by, users of buildings or sites. Examples would be spaces in which scale, proportions, materials and color are pleasing for the intended use; spaces that afford natural light and views of nature; and provisions for users with disabilities.

What is the relation between HSW and state mandatory continuing education requirements (MCE)?

Both the AIA and state licensing boards base their programs on the contact hours. Most states are requiring eight contact hours of HSW for their MCE. The AIA now requires eight contact hours of HSW and reports this in the contract-hour format. Due to the quality-assurance issues posed by the states, the AIA no longer accepts *self-designed* reporting for HSW credit. **Caution!** It has become very important that you clearly report all HSW programs and activities. The failure to do so could result in the architect losing his or her license for noncompliance of a state license requirement. Most AIA architects hold four or more state licenses.

What kind of time frame?

This year — 1997 — is the final one for the AIA three-year transition start-up. Members have until December 31, 1997, to earn 36 LUs. Thereafter, beginning in 1998, members are required to earn 36 LUs each calendar year.

What if I don't earn enough LUs or earn more than is required?

Members who do not earn 36 LUs in one year cycle may make it up the following year in addition to that year's requirements. If after the second year the total number of required LUs and HSWs has not been

met, membership standing will be reviewed, similar to nonpayment of dues. If a member earns more than 36 LUs in a cycle, the additional LUs may be applied to the following year's requirements (up to 36 additional LUs maximum).

How are records kept and how may they be accessed?
The AIA/CES has incorporated an automated record-keeping and transcript service provided under contract by the College of Continuing Education at the University of Oklahoma:

The University of Oklahoma
Continuing Education, AIA/CES
Room B-1
1700 Asp Avenue
Norman, OK 73072
800-605-8229, information line
(405)325-6965, fax.

You may request information in writing or by phone or fax. Major services include maintenance of individual member's continuing education activities and information about CES for members and providers. Transcripts will be mailed each October to every AIA member with CES activities during the calendar year. Individual transcript records also are posted monthly on AIAOnline, found under "CES Transcripts," and available to each member by using his or her member number. In lieu of AIAOnline, an additional hard copy of the transcript can be faxed or mailed to a member for a $10 fee per copy.

How else can the Internet and AIAOnline help with CES?
Members and AIA/CES Registered Providers can now access the AIAOnline through the Internet AIA Home Page (www.aia.org). In addition to transcript information, the new service provides information about registered providers and available programs. Through the AIAOnline you can conduct a keyword search for continuing education programs. AIA members are able to search a database for program listings from registered providers. Under "CES Upcoming Seminars," one may find programs by geographic location. Under "CES Provider News," updated lists and points of contact are available about registered providers.

Are Associate, Allied and Emeritus members required to earn LUs?
Associate, Allied, and Emeritus members are exempt, but are encouraged to participate for their own benefit and that of the profession. Anyone with an active AIA membership number will receive a transcript if LUs are reported. Nonmembers may also use the AIA record-keeping services for a $75.00 fee. Call (888) 827-6741 for an application.

How do I record self-study?
Think in terms of billable hours. If you were billing a client for the time you are pursuing new knowledge, how much time would you bill them? All Self-Report forms are sent to the University of Oklahoma.

What types of educational activities will AIA members engage in under the CES?
Since record keeping was begun in 1994, 91% of AIA members have chosen formal learning activities such as seminars, workshops, brown-bag sessions, university courses, etc. Another 9% prefer less traditional methods such as audio- and videocassettes, self-study courses, computer-aided learning or self-directed learning projects using a variety of resources to be determined by the learner.

Where can I get help?
The national AIA has increased its staff commitment for CES and has established a hotline to provide a source of information and respond with requested materials and forms. A recorded message instructs caller to leave a message with their requests. The hotline number is (202) 879-3089. You also may contact Thom Lowther of the CES staff at (202) 626-7436, Internet address conted@aia.org or fax (202) 626-7518.

1997 Design Awards

Six projects have been recognized for excellence in architectural design as part of the 1997 Design Awards program sponsored by AIA Wisconsin. The single Honor Award and five Merit Awards were presented to the architects, building owners and general contractors during the Design Awards Reception on May 28 at the 1997 AIA Wisconsin Convention in Middleton.

Bowen Williamson Zimmermann, Inc., Madison, and associated architects Holabird & Root, Chicago, received the Honor Award for the Law School Addition and Remodeling project at the University of Wisconsin – Madison. J.H. Findorff & Son, Inc., Madison, was the general contractor for this State of Wisconsin facility.

The architects and projects selected for 1997 Merit Awards were: Eppstein Uhen Architects, Inc., Milwaukee, for Yamazen, Inc., in Milwaukee; Flad & Associates, Madison for the Wisconsin Department of Agriculture, Trade and Consumer Protection building in Madison; HNTB Architecture, Milwaukee, for the Main Street Bridge House in Racine; Hammel Green and Abrahamson, Inc., Milwaukee, for the Milwaukee Public Museum/Humphrey IMAX Dome Theater; and The Kubala Washatko Architects, Inc., Cedarburg, for the American Exchange Bank in Madison.

The Design Awards jury, including Fred W. Clarke, FAIA, New Haven, Jeffrey A. Scherer, AIA, Minneapolis, and Daniel H. Wheeler, AIA, Chicago, selected the award-winning projects from 88 entries submitted by AIA Wisconsin members. Jury members commented that they were impressed with the overall quality of the projects designed by AIA Wisconsin architects.

The six award-winning projects for 1997 will be featured in the July/August issue of *Wisconsin Architect*.

Golf Outing

Keep Monday, June 23, open for the 24th annual Architect/Exhibitor Golf Outing at Old Hickory in Beaver Dam.

This special event is sponsored by AIA Wisconsin for members and Parti'97 exhibitors. The scramble begins with a shotgun start at 1:00 p.m. Dinner is included. Contact the AIA Wisconsin office for details.

Distinguished Service

AIA Wisconsin has presented Richard J. Griese, AIA, DePere, with a *Citation for Distinguished Service* to the profession of architecture in recognition of his years of dedicated leadership as an officer of the Wisconsin Architects Foundation. The award was formally presented at the 1997 Annual Meeting in Middleton.

Demystifying Fellowship

Architect members in good standing with the Institute for at least 10 years may apply for fellowship.

In most cases, Wisconsin nominees are recommended to the AIA Wisconsin Fellowship Committee, which selects a sponsor to present each candidate. Alternatively, members may be nominated by any 10 individual members in good standing or by five Fellows.

Fellowship honors national and international achievement rather than that on a state or local level. Candidates must apply in one of the five nomination categories, which correspond to the five objects of the Institute. Your achievements should include substantial and positive contributions to the AIA as well as to architecture and society on a national or international level. Portfolios and

reference letters should concentrate specifically on results, achievements and outcomes as opposed to titles, offices and longevity.

Eugene J. Mackey, III, FAIA, chair of the 1996 Jury of Fellows, has offered the following eight tips to help demystify the selection process:

- This honor is one of accomplishment that is deserved, not specifically worked toward as a goal. The jury recognizes this in the submissions. That's why it's important to choose a sponsor who is effective, objective and experienced.
- Fellowship honors individual accomplishment, not a firm or two partners together.
- A simple, direct writing style is best. Make your case without redundancy. (In 1996, for example, 240 portfolios were reviewed and 91 Fellows were selected).
- Reference letters are important and quite revealing, so be sure they are written by people who know you well. They should reflect the reference's contact and involvement with you and be specific as to your accomplishments. Letters should not be written by someone you just met at a conference, not even a "significant somebody."
- The jury approaches each candidate individually and wants to be supportive of your nomination. You need to present you work and accomplishments in a way that makes it possible for us to be positive about you.
- The minimum membership requirement is 10 years.
- Seek advice from your College of Fellows regional representative.
- Just go out and do wonderful work and let this honor come to you.

For further information, please contact the co-chairs of the AIA Wisconsin Fellowship Committee: James W. Miller, FAIA, at (608) 836-7732 or Gary V. Zimmerman, FAIA, at (414) 476-9500.

Regulation & Licensing

An information technology initiative advanced by Department of Regulation and Licensing (DORL) and contained in Governor Thompson's 1997-99 state budget proposal could dramatically transform the way in which over 293,000 credential holders in Wisconsin are served by the department.

If the initiative survives the legislative process, the DORL could provide more information on the Internet, which would be available to hospitals, businesses and consumers who may have the need to verify the credentials of those claiming to have state certification, registration or licensure. Complaint forms and application forms will also be made available through expanded Internet access. This will mean that consumers and applicants can down load these documents from the Internet and fax their completed forms back to the department.

Ultimately, these technological innovations will enable consumers, board members, and credential holders to routinely interact with the department electronically. This will help the department save on the cost of staff services, reduce needless paper shuffling and mail costs and improve customer service. The cost of the initiative adds $1 to the proposed license renewal fee for architects, which still would decline from the current $46 to $43 for the next biennium.

People & Places

Albin E. Kubala, AIA, Cedarburg, has been approved for Emeritus membership in The American Institute of Architects. Congratulations!

Thomas G. Olson, AIA, has been named president and chief operating officer of Miller Wagner Coenen/McMahon, Inc., in Neenah. Founding president **Robert M. Miller, AIA**, Neenah, has been promoted to chief executive officer of the firm.

Mark Hauschel, AIA, Glendale, has joined Kahler Slater, Milwaukee, as an architect. In addition, the American Subcontractors Association of Greater Milwaukee has recognized Kahler Slater for sharing its goals for fair business practices, quality workmanship and prompt payment.

Roger Roslansky, AIA, La Crosse, has been elected to the new position of chairman of the board of HSR Associates, Inc., in La Crosse.

Patrick Gessel, AIA, Madison, has joined Flad & Associates as an architect in their Madison office.

Jeff Schulz, AIA, Howards Grove, has been named office manager of the Fox Cities office of Potter Lawson.

Membership Action

Please welcome the following members to AIA Wisconsin:

AIA

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Scott A. Brothen, Southeast, Advancement
Michael P. Brush, Southeast
Kevin Burow, Southwest, Advancement
Brian M. Cooley, Southeast
Edwin G. Cordes, Northeast
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Market Place

SPI Lighting, Inc. announces the expansion of its Echo Series - highly efficient, adjustable, asymmetric lighting. Echo offers four sizes in solid or perforated steel housings. The all-new extruded aluminum housings, in several standards as well as custom lengths up to eight feet, provide the structural integrity and corrosion resistance for wet locations, carrying the lighting design from inside to outside. For a complete specification brochure on the Echo Series, contact SPI Lighting at (414) 242-1420.

VerHalen, Inc. announces it has added the TOTAL DOOR® System by OPENINGS® to its product line. The TOTAL DOOR System is an architectural grade fire door system ideal for locations that are subject to heavy wear and tear. It is the only panic exit device backed by a lifetime limited warranty, and includes pre-finished doors, frames, factory-installed hardware and field installation. For more information contact VerHalen Inc. at (800) 242-1008.

Celebrating its 75th anniversary this year, **Bend Industries** has built a full-automated manufacturing plant that achieves new levels of production versatility, efficiency and quality. The new plant, located in West Bend, Wisconsin, is producing a unique line of Ultralok and Ultrastone pavers along with a broad array of other landscape and construction products that share the quality and strength of natural stone. Bend's new pavers carry a 8,000-9,000 PSI rating. For more information contact Bend Industries at (800) 462-9192.

Call for Entries

If you have restored or rehabilitated an older house within the past five years, consider entering the 1998 Great American Home Awards® contest, sponsored by the National Trust for Historic Preservation. In its ninth year, the Home Awards is the national contest that specifically recognizes outstanding achievements in home rehabilitation across the country.

Categories include Exterior Rehabilitation, Interior Rehabilitation, Sympathetic Addition, and Landscape, plus a special category for Bed & Breakfasts. To be eligible, houses must be at least 50 years old and must have been designed and still be serving as single-family homes or bed & breakfasts. The entry deadline is September 30, 1997.

For information and entry forms, send your name and address to: Great American Home Awards, National Trust for Historic Preservation, 1785 Massachusetts Ave., NW, Washington, DC 20036. or call (202) 588-6283.

stores every year. At that rate, The Gap can have a strong positive or negative impact on the environment. Picard has created short- and long-term plans to reduce the negative and increase the positive.

"John is helping us realize our environmental goals with practical ideas that work within the parameters of our store designs and what is financially viable for us," says Fisher. "He doesn't try to change our minds about the way a store should be designed. He takes that as a given. Then, he generates ideas that maintain the stores' aesthetic sensibility while paying homage to the environment."

To help The Gap build digital stores, Picard—a self-taught techie who was on the Internet back in the early 1980s before most people had even heard of it—has been working with The Gap's store designers and software engineers. Right now, plans are in the research and development phase, according to Chris Yaryan, The Gap's director of digital marketing. But sometime next year, consumers can expect to see The Gap on-line. The objective is not to supplant the company's physical stores, but rather to enhance the shopping experience, particularly for people who cannot easily get to one of The Gap's retail stores to shop.

The key to putting The Gap on-line is as much a function of interior design as software engineering. Therefore, having the company's store design department teamed up with software engineering is critical.

"We couldn't possibly train our software engineers to think in terms of aesthetics," says Yaryan. "But we can train our store designers to design for virtual interiors. It's simply a matter of applying their bricks and mortar skills to cyberspace."

Of course, cyberspace isn't only for commercial use. Picard anticipates an explosion of home use, with software infrastructures becoming part and parcel of residential communities. For the past four years, Picard has been consulting with Maguire Thomas Partners in Los Angeles to create such an infrastructure in its Playa Vista project.

According to Doug Gardner, a senior vice president for Maguire Thomas, Playa Vista encompasses 1,087 acres of land adjacent to the Los Angeles airport. A mixed use project, Playa Vista will include some 13,000 homes, six million square feet of commercial space and three million square feet of retail space. Picard's role has been split between creating a sustainable development and one that allows residents to take complete advantage of this emerging interactive technology.

"John has shown us how this project can employ progressive environmental land use measures that address air quality, water quality and traffic control, so that Playa Vista does not adversely affect existing communities already in the area," says Gardner. "He also has planned a state-of-the-art telecommunications network that will allow the people who live and work here to take advantage of everything computer technology has to offer."

Computer technology will leave us with more quality time to spend with our families. And cyberspace is not a place to be afraid of. In fact, says Picard, most people have already visited cyberspace, but they just don't recognize it.

"Cyberspace is all about having enriching experiences," he says. "When you get lost in a good book or relax listening to music, you're in cyberspace. The net is just another experiential aspect of cyberspace."

"My house may be an example of what can be done to work with the environment rather than against it. But one house cannot make that great a difference. Real change depends on everyone doing what they can. And I know architects and interior designers can't save the world. But when put all together, the choices they make can have a tremendous impact on the health of the environment."

EDITOR: Reprinted with permission. John Pickard was a keynote speaker at Parti'97, the 1997 AIA Wisconsin Convention.

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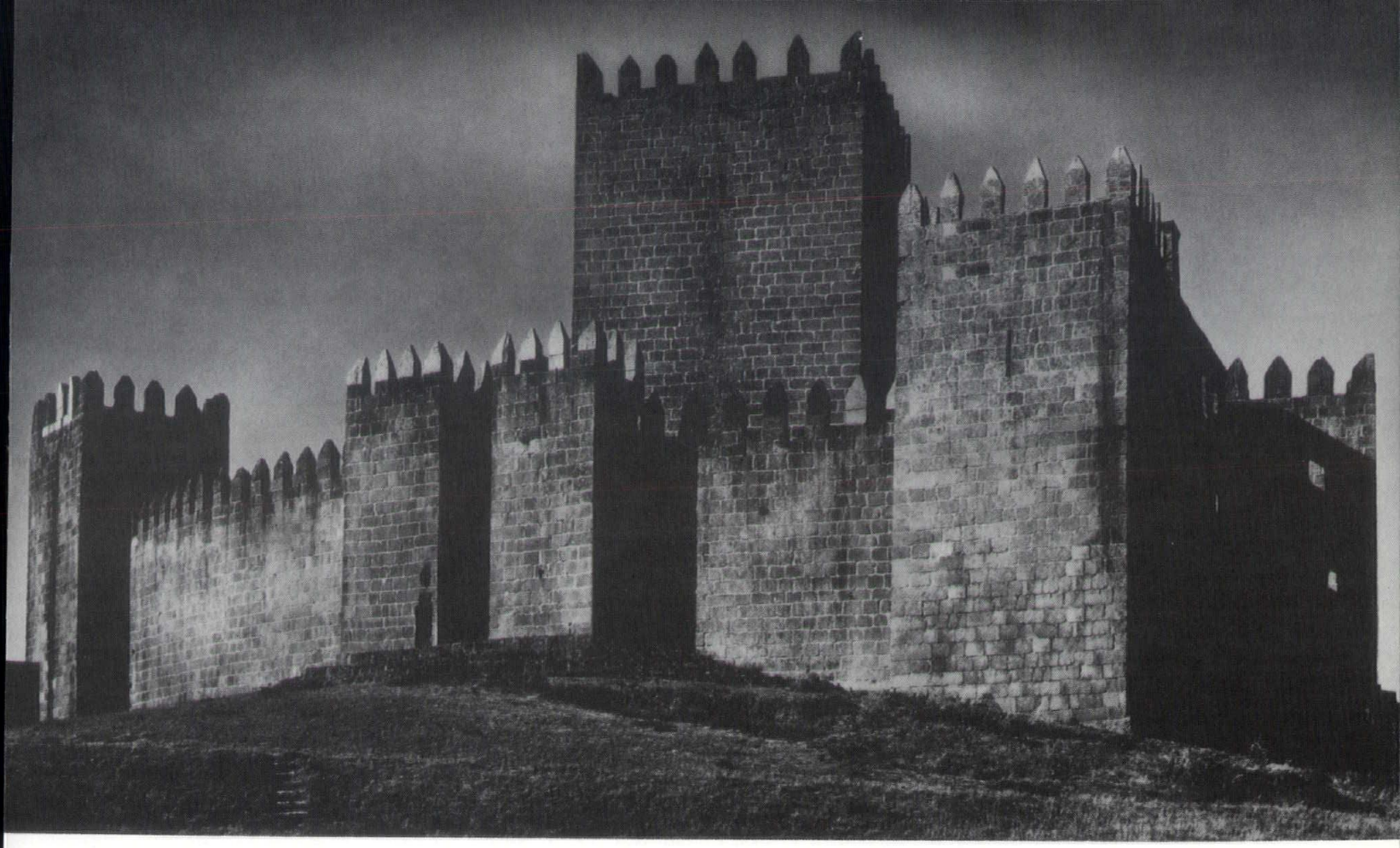

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